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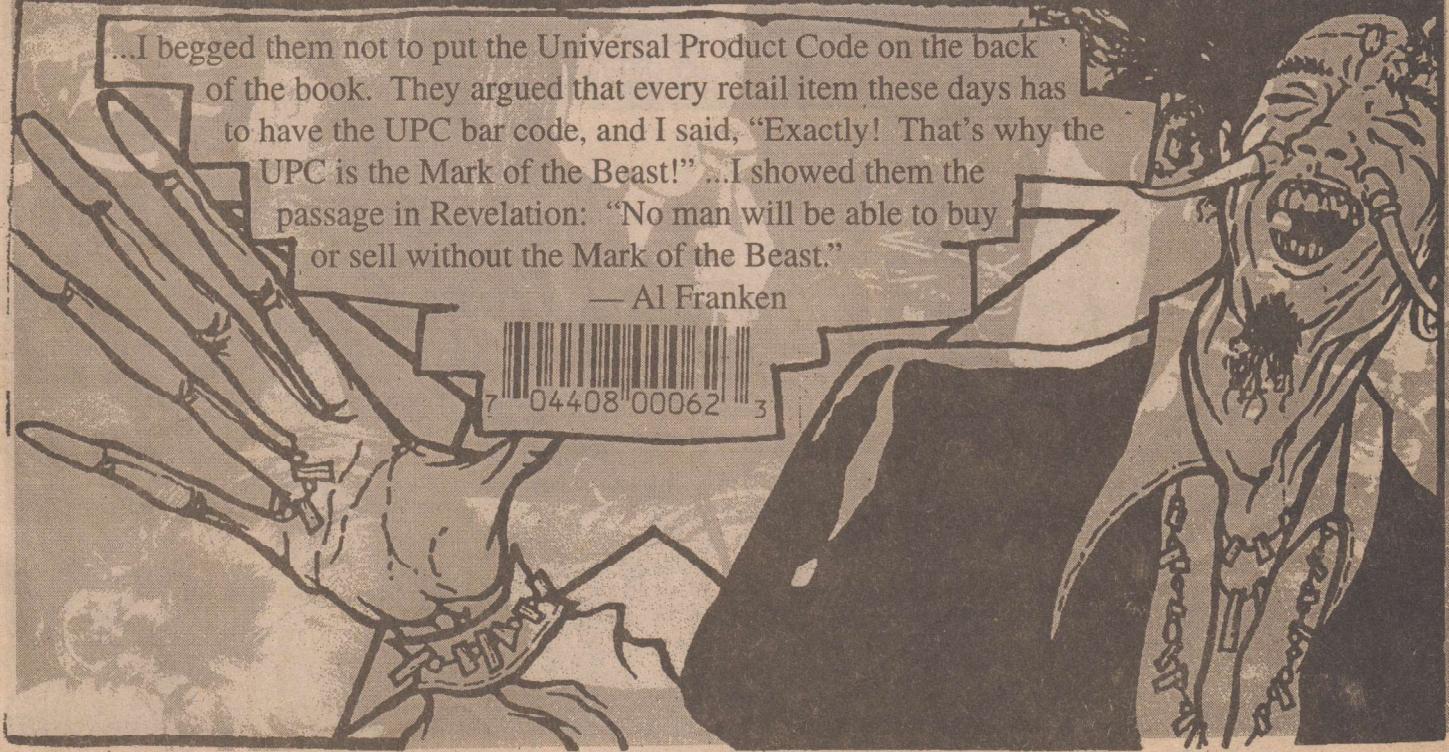
an interview with Jackie of...

The Trial Of Felix Von Havoc



...I begged them not to put the Universal Product Code on the back of the book. They argued that every retail item these days has to have the UPC bar code, and I said, "Exactly! That's why the UPC is the Mark of the Beast!" ...I showed them the passage in Revelation: "No man will be able to buy or sell without the Mark of the Beast."

— Al Franken



HeartattaCk

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ISSUE #12, July 1996

PRESS RUN: Issue #12: 10,000 copies

DEADLINES: *HeartattaCk* is sort of a bi-monthly/quarterly magazine. The deadline for any particular issue is the first day of the next scheduled release date. So for example, the deadline for issue #13 is September 1st. The release months are as follows:

January • March • April • July • September • November

NEW ADVERTISING RATES: Yes, the prices have changed. There are way too many ads and too many people trying to get ads in *HeartattaCk*. I was going to eliminate 1/2 pages ads altogether, but decided to just double their price which should effectively do the same thing. The 1/3 page ads are also a bit more. The last issue sold out at 10,000 copies so starting with the next issue the press run will get bumped up to 11,000 or 12,000 copies. Also, from now on everyone that does a 1/2 page or 1/3 page ad will be sent a copy of that issue. Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the 1st of the next scheduled release month. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition Records.

1/6 page	(2 1/2" x 5")	\$35
1/3 page regular	(5" x 5")	\$75
1/3 page long	(2 1/2" x 10")	\$75
1/2 page	(7 1/2" x 5")	\$200

SUBSCRIPTIONS: HaC is basically free, but if you want an issue sent to you then send \$1 in the United States, or \$2 anywhere else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your money runs out. Back issues are available at this rate as well. What's still available:

- #3 interview with Ron Campbell
- #4 interview with Avail
- #5 the Acme interview
- #6 weird issue with Kingdom Scum
- #1, #2, #7, #8, and #9 are all sold out

DISTRIBUTION: HaC costs 5¢ + postage, so if you are interested in getting copies for distribution then just send \$5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned \$5 or \$10 will get you a lot of 'zines! In the States \$5 gets you about 30 copies and outside of the US it will get you about 20 copies.

PS: Goleta Fest... failure?

STORES: If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or fax them at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in *HeartattaCk*.

Make all checks or money orders out to Ebullition Records. Send all contributions, letters, photos, articles, records, 'zines, ads, correspondence, and what-have-you to:

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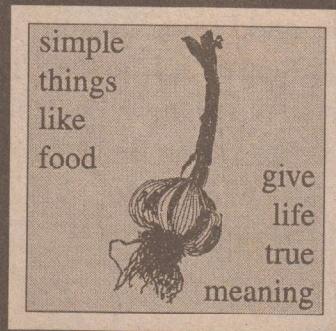
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CONTRIBUTORS: Felix Von Havoc, Daisy Rooks, Chris Jensen, Steve Quinlan, Richard Corbridge, Adam, Dan Gatewood, Rick Spencer, and Ron Campbell.

COMPUTER INFO: HaC is fully computerized. So if you can please send all contributions on disk. You can use IBM or Macintosh disks, and we can pretty much convert anything you've got to what we use. If you can't send a disk then please try to send it in typed form because then we can scan it in... but if your only resource is paper and pen then we'll deal with that too.



CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. If we like it then we'll print it. If you want your shit back, throw in a few stamps.

CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified! I mean it.

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PS: Goleta Fest... success?

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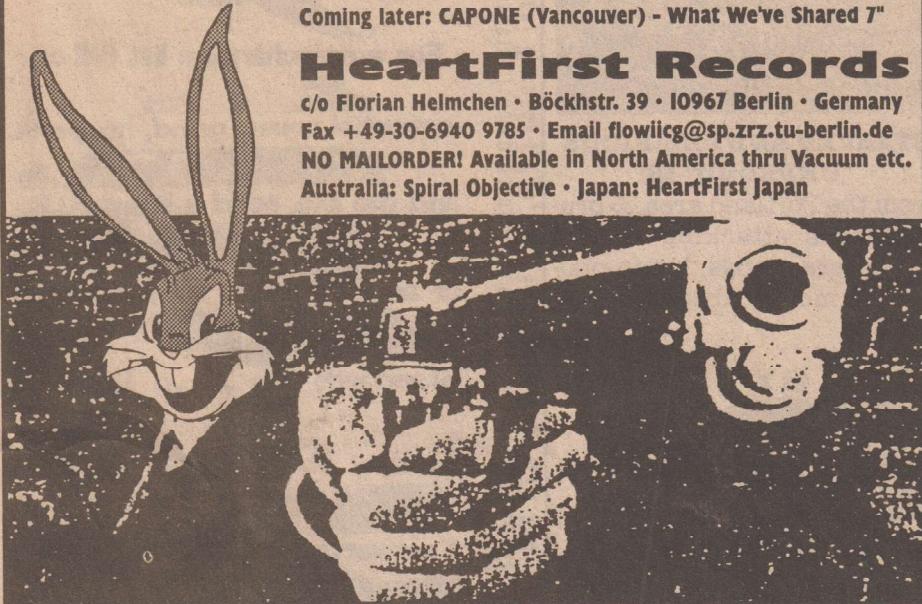
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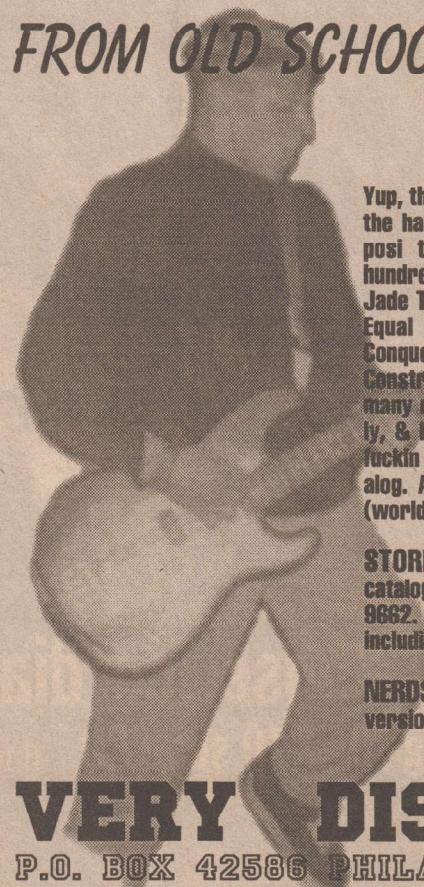
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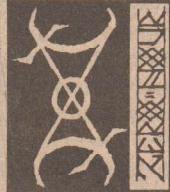
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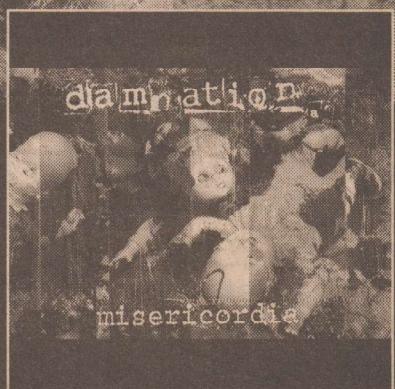
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Concerning Felix Von Havoc...

Dear Felix Havoc,

You fucking suck. You are a bitter, possessive, superior, anal punk. You are the hypocrite that makes me doubt the sincerity of punk rock every day, but I am drawn back every time because it is more powerful than you. You are a perfect example of the people I wrote a song called "Anti-Punk" to, a song I wrote before reading your article but after reading too many exactly like it. This letter is a waste of time because I know you're not going to understand anything I have to say, but I have to speak my mind anyway.

The first punk-related music I ever heard was Green Day, but don't bother insulting them because they don't claim the title for themselves. Anyway, I fucking loved it, and I kept looking for more of it. I have a lot more underground music now that I'm not going to bother listing because I don't need to impress you. If you cared at all about what was in the music then you wouldn't base your opinions of bands on their label and popularity. Disliking a band because they're popular is as bad as liking them for it. I can remember feeling alone and different (as any person can, so don't think you're so much better). I remember being so afraid that I was crazy because things didn't work out for me the way they did for other people. You can insult Green Day, or any band that reaches to people that aren't in your clique (scene), but you weren't there for me and they were so fuck you. "I don't owe you anything because you're not the ones that gave this to me." That's a quote from my song. It's to people with your view. Before the "mainstreaming" of punk, people like me had no place to go.

"What sucks the most is not the current wave of poseur bands who originated in the punk scene but the even shittier bands who are starting in garages and basements as we speak who have never heard anything but watered down rat schlock." This is me and my band All Mouth No Trouser, and I'm actually going to practice in half an hour. And don't tell me I'm not good enough to start a band because I'll do what I want. Don't tell me I don't know what it's about because I wasn't alive in '77, and don't even waste your time telling me I'm not punk because I don't need the title to continue my lifestyle. Don't bother insulting me because I'll do it for you.

I always say people who label others are doing it so they will be labeled. You call others posers, hippies, jocks etc., all so you will be called a punk. And you can have that title because I don't want it. I don't want to be associated with you. "I am not a punk because I'd rather be myself." That's from my song. I don't call other people posers or wannabe's because everyone wants to be something. I don't reject people from music. I don't tell other people what they have the right to listen to. You have no authority.

Superiority sucks, as do you. I don't give a shit how many

underground bands you've heard of and I won't judge you based on it. It doesn't say anything about you. I have more respect for someone who owns one Green Day album and loves it to death than someone who collects underground punk music but feels nothing for it. I don't label people as punk or unpunk because that is completely hypocritical and disgraces the whole idea of it, or at least what it means to me. It is different for everyone and you have no authority just because you've been in it longer.

"'77 is over so shut the fuck up and let me live." That is the opening line to my song. Just because you're jealous of the popularity today that you think you deserved back then doesn't matter because you can't change it. And being bitter towards Green Day and people like me just makes it worse. You bother to call others posers while you booked shows as a jazz band because you couldn't get gigs as a punk band.

You bitch about how no one is punk, while all you do is tell other people how they should be. I'm here because I didn't like being told what to do in the first place. You say, "fuck this CD crap. Put it on vinyl or don't bother." I happen to like CD's. "Informative, controversial, entertaining and graphically coherent" zines are in short supply while record stores are cluttered with sloppy, half-assed 'zines that give the whole genre a bad rap." This is you. You complain for 2 pages about how punk should be presented, but you don't talk at all about the issues that go into creating it. Your column is a disorganized piece of shit. You give the whole genre a bad rap. You make me hate the punk scene.

You say, "The DIY movement should take itself seriously, aesthetically and economically, to produce better sounding and better packaged records than our corporate rivals." Shouldn't do-it-yourself also mean think for yourself and not follow the commands of authority figures, like you are trying to be? Why rival the corporate world when you are just like it? Maybe you should run for office where you'll be paid to control large groups of people and lie to them about what everything's about. But you can't control anything here. You can't control me. And by the way I am not anti-corporate because I think for myself, and I believe that most people like to be told what to do, but that's another story and it probably wouldn't interest you since you're more concerned with what is or isn't punk than the issues behind it.

You say, "We can only hope that some of the MTV punkers will open their minds to some of the real ideas and music of the punk scene rather than buy the consumer drivel." If someone is satisfied with MTV music, why ask them to do more? What's wrong with MTV anyway? I've seen more "real ideas" there than in your article. What is the use of an open mind if you're just going to close it like you did to mine? You've already insulted them, so how can you expect them to open their minds to you?

I could be wrong but I don't believe

punk rock was ever known for it's quality and high standard. Calling bands unpunk because they are shitty quality just makes you sound disconnected from it. You say, "At the end of the night there is little precious cash to go around," about small gigs. I don't believe it was ever about the money either, but I don't really know because I wasn't around when the "real punks" were. As far as I know punk wasn't meant to reject anyone either - like the hippies and jocks who are not good enough to listen to the same music as you.

In closing I'd like to say fuck you for trying to keep me away from something that I love. And fuck you for giving punk rock a bad rap and trying to control it. Because you can't. Punk rock is free, and I don't owe you anything. And fuck you for all the people you turned off to punk, all the people who read your column and got depressed like I did, and thought once again that they had no place to go. Because they do, and it's not mine and it's not yours. It's not someone's but it's always gonna be there because it's inside us all. And it's gonna be around longer than anything controlled by authority.

—Emily Keller/235 Garth Road #B-3A/Scarsdale, NY 10583

HeartattaCk,

Give me a fucking break! Not only are Felix Havoc's columns total shit, but the guy is a fucking hypocrite! His column in HaC #9 goes off on bands who aren't DIY and political but then he has the nerve to call Total Chaos punk! Yeah, sure, if mohawks make you punk then I'm a fucking poser. Propagandhi is a band I really like. They are one of the most political and dedicated bands I know. Their new Fat album will have no UPC code and won't be distributed by a major because this is what they wanted. But I guess they aren't punk because they're on Fat Wreck Chords. It's stupid to judge a band because of what label they are on instead of judging their ethics and chosen routes. If Felix Havoc said it, it must be true. Propagandhi is just a shitty mall punk band!

P.S. Kent, get rid of the dinosaur! His columns suck shit!

—Gary/445 "O" Street/Rio Linda, CA 95673

Dear HaC,

I was told by one individual this summer that hardcore will be dead in two years. This person also said that all but a few bands were wasting musical notes (even this own person's band was in their opinion), and they managed to trash several bands verbally. As I see it, hardcore will die only when we let it. So spreading the message that it will be dead in two years will only help kill it. But hardcore isn't dying, and if you thought it was then I'd hope that you'd care enough to try and keep it alive. From reading Felix Von Havoc's column in HaC I have come to the conclusion

that he is possibly the most verbally negative person in hardcore. His belief that the scene today has gone downhill since 1984 does the same thing as saying hardcore is dead - it kills it. (Even though it may not kill hardcore altogether, it at least kills it in that person's mind which is one step towards killing the movement. All it might take is a small domino effect to destroy a small scene.) If Felix stopped denouncing the scene in his columns and began telling kids to start setting up shows and following the DIY ethic (which is what it appears he dedicates most his time to) then maybe he'd make a difference. A kick in the butt is a lot more effective than a kick in the face. And all it seems Felix does is tell people how horrible the quality of our scene is today, which is a big kick in the face if you ask me. But if the opinion that today's scene is horrible and dying sticks around, then before we know it we'll bury it alive.

One of Felix Havoc's opinions that I'd like to address is that of how the quantity of our efforts has increased but the quality of them has decreased drastically. I agree that there are a lot of crappy bands and crappy 'zines out and about today. But it does show us something. It shows that the scene has grown and that more people want to spread their message (whatever it may be). Just because one person doesn't like a band's sound, or a record's layout, or a 'zines printing doesn't mean that they aren't "quality." Who defines "quality?" The person, or persons, that worked on the project may have done their best, and even though it may not be quality to you or me, it is quality to them. So it isn't the right of one person to say that, as a whole, the quality of our efforts has diminished. You should be proud that people are putting their time into keeping punk rock alive, instead of criticizing their efforts to do so.

The "quality" of records is one thing in particular that Felix attacked. It is a fact, which we can't deny, that punk and hardcore are becoming a business (even with kids within the scene). So it is obvious that the DIY ethic has taken a back seat. Bands that are offered to have a record put out don't always have the option to put their own effort into the layout and production of the record. This may be a sad thing, because you sometimes feel that the band isn't being represented enough on their own record. But it is very difficult to strictly follow the DIY ethic. The only way to do everything yourself these days is to put out the record yourself. To do so one needs money and connections in order to get good recordings, distribution, promotion and overall quality. As I said, this is difficult to do and therefore less bands choose to do it. Plus, if everyone put out their own record the number of labels out there would give you a tremendous headache. Just because the DIY ethic has lost its popularity doesn't mean that the quality of records has suffered. If anything the quality has improved because these big labels want to sell more records so they put a lot of time and money into layouts and design.

Split seven-inches is another thing that Felix took a stab at. It is true that split 7"s do sometimes lack the impact of a full 7" release, but they do serve an important purpose. They give little bands (who may not have an opportunity to do their own 7"), when put on a split with a big band, a chance to be heard by large numbers of kids. This is also often the purpose of compilations. If it weren't for the fact that a certain band shared a record with a band that you like, then you may of never heard or gotten into that band. A perfect example is Man Is The Bastard. If MITB had not put out as many split 7"s with small bands as they have, then many of us may have never known that those groups existed.

The last thing that I'll bring up is the problem with "punk" today. Felix takes a stand in which he says the "punk" bands on MTV and with records on major labels are not punk at all, but are what the trendy alternative kids are sold as "punk." This I find somewhat false. I agree that punk is being sold by large corporations to kids as an alternative from the norm, as a form of rebellion from society. In some aspects this is true. But often times the kids that are "sold" on punk rock don't truly understand or believe in the ideals that surround it. Punk rock is not just about anarchy, rebellion, and cool music. It is about being an individual, standing up for what you believe in, and having your own outlet ("the scene") to do so. This is what the "punk" kids that listen to the radio and watch MTV often don't understand. So what we must do is weed out the so called "poseurs" and try and keep our scene to ourselves. They can have their version of punk rock and we'll have ours. That way we won't be used as a "stepping stone" to the majors and we won't have to worry about getting involved with "clueless people outside the punk scene."

My point... (I hope I made one) is that people who dwell too much in the past, who condemn the efforts of kids today, and who are burying hardcore alive need to open their eyes. The reason these people are so negative is because they think there is no hope left. To them they have done their best and it didn't help. But once they quit, and once they begin condemning the scene, is when hardcore begins to die. My hope is that we are strong enough not to listen and to realize that we need to try harder to make others feel as though the movement is more alive than ever. In order to make a difference we must remain positive (negativity will only bring us down). It is with the thought that hardcore might die that it will, and it is with the thought that it is alive that it will thrive. Keep it alive!

-Peter Bromley/4902 Pathfinder Ave./Westlake Village, CA 91362

I'm writing to comment on a column. In my case it's about Felix Havoc's offering in HaC #8.

In his column Felix rightfully points out many faults about the sXe scene of today (macho attitudes, militant extremism, etc.). He also makes some remarks, however, that left me wondering if Mr. Havoc holds a copy of the nowadays much desired hardcore rule book.

He's quick to point out that "the Hare Krishna thing" is the "worst of all." I'll be the first one to admit that I doubt the sincerity of many Hare Krishna, vegan and sXe kids of today, but the same goes for punk kids. I must also say that bringing in an element like Krishna consciousness into hardcore may very well give it more of a sectarian edge. But this is also true of any band that expresses their political ideas in their music. Both political ideas and spiritual beliefs are feelings that, when sincerely thought out, should be able to be expressed through music. For us kids this is the only way to express ourselves.

I can honestly sympathize with you if you don't agree with the Hare Krishna bands, god knows I myself have had enough of punk rock bands from sheltered suburban neighborhoods screaming about an armed revolution. You see, I'm from South America. Born and raised. I have seen the dreams of an armed revolution go painfully wrong in my face many times. But I'm getting off the topic. What I'm trying to say is that I, too, disagree with bands many times, and sometimes also feel a line should be drawn. Should there be one at all? Yeah, I guess. I surely wouldn't want Skrewdriver using the hc/punk network to spread their message. But someone's spiritual beliefs are somewhat different. The treatment Krishna's get and the things some "politically aware" punks say about them is paralleled to anti-Semitic attitudes. In this case the attitude is triggered by sheer ignorance and explained by a painful one-liner... "it's not punk."

Felix also rightfully points out that "the kids dress like a bunch of ravers." Well, I agree. But I must also point out that these kids have the same potential of becoming politically aware that we all did when we first got into "the scene." Hardcore's most important asset is it's message. If one of the many "raver types" learns, that's good enough. Felix Havoc sounds as though he thought he was so much cooler than today's younger hardcore kids. So what if some of today's kids don't know about every "cool" band you know about? We all weren't the "cool" punk rockers we are today. There was a time in all of our lives when we thought Iron Maiden, Kiss, or even Metallica was the best thing around. None of us were born with a Minor Threat record in our hands. We all learned and grew up. As I said, hardcore's most important asset is it's message. If we keep thinking we are so far above each other, nothing gets done. We'll keep yelling into each other's mouths for years to come.

HeartattaCk,

Having in mind the type of 'zine you people are doing, I realize that a letter like the one I'm writing must be fairly common. Yep,

These kids follow trends like everyone does. It just so happens that they follow more expensive and larger trends. It's true that some kids spend money for worthless attire that they could easily do without, but the truth is that both the raver type and the laid back punk type fit beautifully into molds. How come everyone at shows looks so similar?

Who are you kidding Felix? You may look wild and rebellious at the mall. But to me, you blend in like the raver type does.

The truth hurts. We are not as cool and individualistic as we think we are. Hardcore does indeed need a kick in the ass, but so do we, all the individuals who make up the "scene."

Reading back what I just wrote, I realize that I, too, sound as though I think I hold the much desired rule book. I also realize that in my hurry to write this letter I may have left out many things, or not elaborated on points well enough, and therefore my arguments sound weak. Also keep in mind that English is not my first language. Sorry. Thanks for hearing me out.

—(Doesn't want name or address printed.)

Kent,

I wanted to comment on the latest issue of *HeartattaCk*, number 6, which I found to be the most interesting and inspiring so far, mostly due to the fact that an "unknown" band was interviewed (not the usual "already-kinda-popular-acts") and it was actually a pretty good interview! Made me feel like writing to the band - and what more can you expect from an interview, right? But also I found your editorial kinda writing ("thought processes") very interesting. Seems like even though we are separated by thousands of miles, we face the same problems and issues and discussions in our so-called "scenes"... Conflict versus unity. Just as much as "Punk-Rock" has become a Top Ten thing, I believe "hardcore" has also become a very generic and common standard, and most obviously some people need standards and clichés to stick to... And by the way, Felix Havoc, actually I have seen the DK's in 1984 in Los Angeles - and I DO NOT agree with you, it was one of the most ALIENATING experiences of my whole life! Sure they were drawing a huge crowd, but I could not see any sort of power, vitality or political stance in that crowd at the Olympic Auditorium - it was plain and simply a ROCK ENTERTAINMENT kind of thing! Most probably no difference like going to an Offspring or Green Day show today... You can find as much of what you think those days offered to you (anger, power, politics) in today's underground - only maybe some of the music you seem to prefer has become dull and is not challenging anymore...?!? Punk to me has always meant a challenge as much in artistic and musical form as in political! One thing does not work without the other - at least not for me. I am about 35

years old now, and I did not lose any interest or sense of be-

longing, and I also never felt (so far) any sort of pressure because of my age - cuz I never felt like sticking to generic rituals and standards. There was always something new, inspiring and challenging for me to relate to. To me it seems that most "old punks or hardcores" drop out of "the scene" because a large portion of this scene always has and always will spin in circles, become repetitive - and that's why, sooner or later, some may find it dull and boring. But you don't have to. If you come to accept punk or hardcore as a generic scheme, then of course you will no longer look for a challenge anymore, and you'll be bored with it sooner or later. To illustrate what I am trying to say: If someone thinks that generic NY-mosh-metalcore is the ultimate thing, and if he still likes the hundredth clone-type-band, he will find a label like Lost & Found o.k. and not see any problem with it... But to me that's just fucking boring and generic bullshit - so if that is what "hardcore" is about, then just fuck it and forget it. Does not mean shit to me and I could not care less!

—Armin / X-Mist Records

More letters concerning Dana's letter from issue #9... from issue #11....

Dear *HeartattaCk*,

I know that you have already received so much mail in regards to the "Dana letter," and I don't know if you are going to print any more or even if you want to. Therefore, this will be brief, even though so many of the letters you printed, Kent's editorial and even conversations I have had which were sparked by all this have given me so much to say — so much even that it has been very overwhelming to me. I think too many people — Chris Bonner included — have forgotten that Dana's original letter pointed to at least two other instances where Chris has been accused of rape, and I could talk for several pages about why I believe and support Dana, but I am not going to do that because I want to talk about someone else.

When Chris writes in his letter that he never raped anyone and then continues on to speak only of Dana, my heart fucking breaks because I have spent several hours with a beautiful girl, Marie, totally crying with her and holding her and doing my best to support her while she suffers flashbacks, feelings of instability, and like she is going crazy because Chris Bonner raped her.

The other night, Marie and I were together, and she was reading *HeartattaCk* #11, where Chris defends his innocence, Kent basically makes it very obvious that he wants to be Chris Bonner's ally more than he wants to believe Dana, and other letter writers basically invalidate and invisibilize date rape and the women who are surviving rape and sexual assault, and Marie flipped out. She could not stop crying and said that, for the first time, she felt suicidal.

I have sat with her and held her during her lowest points in this, and I know that she is not "crying wolf." I know that

her pain is totally fucking real, and her pain is because Chris Bonner raped her.

And you know what? Every time I turn around, more women are coming out with their stories and having the courage to be public and heal. I have very few girl friends who have not been raped. I commend Dana for her courage to tell her story because it gives other women the courage to come out and be able to heal.

We live in a rape culture, and the only way to begin to cure this is to support all women who have suffered sexual abuse and rape. We all need to be allies.

—Sincerely, Sara Falls / 425 Davis Street / Kalamazoo, MI 49007

Dear HaC,

I come away from the accounts of Dana's experience and my own similar experience with no answers, only more questions.

What is rape really? Was it rape when I was too scared of him to say no? Was it rape when I didn't fight because I knew that just aroused him further? Was it rape when I said yes at first, but later asked him to stop because he was hurting me, but he was too caught up in it to stop?

The definition of rape as "sex without consent" is too simplistic. Maybe Chris really believes he didn't rape her. Maybe the problem was just a lack of communication, and maybe my old boyfriend really did convince himself that because I'd said yes to him before, that my "no" wasn't for real. No man wants to think he's a rapist.

I was very upset by Rachael Evans' stance on date rape (her definition: being coerced to have sex without violence). I think it's extremely arrogant to try and tell a woman that her experience wasn't rape, just because you have come to the decision that your experience wasn't. I was a fourteen-year-old who was so terrified of my 6'3" boyfriend (who I knew had a violent streak) that I submitted, after only nominal resistance. Rachael put a lot of emphasis on "the situation" altering perception. What if the abuser is responsible for the situation? Telling someone their experience wasn't rape because it doesn't meet your standards is ridiculous, in my opinion.

Anyway, I'm sure HaC has had enough letters regarding this situation. I'll close by saying that Dana's story evokes too many memories in me to ring false.

—Bhaktin Casey / c/o New Vrindavana / RD #1, Box 319 / Moundsville, WV 26041

Leslie, (and an open letter to *HeartattaCk*)

I'm glad you wrote, cuz obviously I've been meaning to respond. And first and foremost I am writing this to stand behind Dana, as a friend and an ally, to back her up. Because I am so tired of trying to be understood about this whole thing like out my ass it is so frustrating to be digging up these memories and this hurt and to feel like, within this boy-centric scene, I have to

be convincing at the same time.

Well fuck that.

I can't forget I was raped, cuz believe me I've tried. But I can at least forget enough to make it through the day, and I can be strong about it, and I can be good at it. And sometimes I can't, which is how its been lately, so bear with me.

I have a history of sexual abuse that doesn't begin or end with Chris Bonner, and that's really important to keep in mind - the whole picture of repeated abuse, NOT just single isolated incidents cuz there's no such fucking thing.

Alright, so the first thing I wanna say is that there seems to be a lot of reluctance when it comes to believing Dana's (or my) story. Like I am really annoyed by this 20 questions, sidetracking crap. And like I've said a million times, how many women have to come forward before we are BELIEVED, point blank? And Kent, do you have to live in my body to believe it? Who are you trying to protect with your neutral attitude of not placing judgment? And Kent, where do you get off fucking saying "she should have gotten out" because that is the total blame-the-victim air of your response, no matter how hard you try to glaze it over. God, I'm not even gonna get into all the specifics of what you said, cuz your shit sinks so deep I don't know where to start. I mean, sometimes it is necessary to draw some lines and be a fucking ally. And I've really got to wonder, who's safety and best interest do you have in mind? Cuz I don't feel like much of a supportive space is being created for sexual abuse survivors, but you seem REALLY concerned with whether or not Chris Bonner has a safety zone, as a rapist. And who benefits from the tip-toeing around the naming of names? I think it's totally fucking responsible to be loud and clear about the fact that this boy has raped women REPEATEDLY, because it means looking out for myself and other women in hopes of putting an end to him being able to breeze through town with his fucking punk band doing whatever and whomever he pleases. To me, making sure girls are informed about him is a million times more important than any question of what is or isn't "fair" to Chris. Another thing I should say here is that I don't believe in "justice" as defined by courts or prisons or whatever, I am not out to see Chris ostracized as some sort of punishment or revenge, the focus I believe in is NOT on implementing punishment on HIM, but rather on looking out for US as women, because if word can be spread about who's-putting-out-what-7", word better be spread about who's sexually abusing women.

This girl named Trish Kelly wrote in a 'zine "we have been raised in an oppressive culture where it is not allowed to tell on people who hurt us. I have to tell. And if it makes you uncomfortable to be told on, maybe you will stop hurting people." I think that's so appropriate here, and I couldn't agree with it more.

I mean, it takes so much guts to come forward, so much strength to name

names in the first place, not to mention putting personal safety on the line. I was hesitant to even write you all in response, because of it being totally in the face of so much opposition, but that's completely why I have to continue speaking up about what happened to me, and this includes my pain and the name of my rapist, and these are NOT separate issues. Because I am committed to ending abuse, and in the process I will be loud and unapologetic. I will talk about it any way I know how, and I don't care if my story is "unclear" or not worded right, it is the responsibility of those who share the same commitments to creating a community where we can have whole, unalienated relationships to focus on the content and validity of me sharing my story, and to be facilitators in breaking the silence that totally fucking perpetuates all systems of oppression, NOT to second-guess me or make me feel like I have "inconvenienced" them by talking about what happened to me.

I firmly believe that individuals can and do end sexual abuse in their own lives, that patterns are broken every day and that is why I know I can heal, and wish the same for Chris Bonner, but even more for myself and all the other women who have been dehumanized, shut down, and hurt by rape and all sexual abuse, and those who condone it.

—Sincerely,
Marie/717 Davis/Kalamazoo, MI 49007

Kent,

Being a boy, and generally a self obsessed asshole (no, I don't know you, but I do know that I can't buy a record on your stinking label without getting a zillion pages on what you're thinking when you take a shit, and I do know that you assume we give a fuck or that if we don't we should or something) it does not surprise me that you responded to Dana's letter in *HeartattaCk* #9 the way you did. You just don't understand girl co-operative action at all. To me, Dana seemed to be trying to warn other girls about Chris so they wouldn't have to deal with the same shit. But being the bitter asshole you are, you didn't even address that possibility. I really has ruined both *HeartattaCk* and *Ebullition* for me. Another slap in the face.

And so, of course, you're like why? And it's like I didn't have the ability to make my body react when I was passed out in a van at a show in Los Angeles. If my friend hadn't come in and helped me pull him off, I probably would have passed out again because pretending you aren't being violated, or that it's just a weird nightmare is less scary in those situations. Of course, my being drunk was *my* decision, so was wearing red lipstick and fishnets; the "hostility" and "separatism" demonstrated in my "fuck off patriarchy" shirt was also my decision. Maybe it was a misunderstanding, right? According to the logic that you use with Dana's article, "you have to wonder what responsibility [I had] in this situation" (*HeartattaCk* #9, pp. 10 - my copy has a lovely

"fuck you" added to the end of the paragraph) - and I'll tell you, my responsibility was about looks, clothes, weakness, innocence, etc. - as it was every other time something like this happens to me, not misinterpreted body-language or "mixed signals." I am confident that Dana's situation was the same. I don't need a fucking judge. I know this scene and I know that admitting to yourself and others that you're being abused by a cute boy in a band can make it hell to go to shows, and that a lot of those really cool boys and girls who fucking adore Spitboy and Paxton Quigley, those radicals that'd never consider a boy who said he'd been beaten by a cop a liar or ask him for proof, suddenly think it's a complicated situation - they weren't there. I was not around for the Holocaust. I know it happened. I know my friends who have revealed their abuses, crying, shaking, full of insecurity and self-blame, are not making it up for attention. The rarity with which something like that happens is not reason enough to approach each survivor who has finally become able to articulate what they've been taught to silence with cynicism and doubt - I don't wanna silence anybody further.

And I mean we do have to realize that "men and women both send mixed signals and mixed messages. We sometimes say one thing with our body language and something entirely different with our words. We need to learn to communicate" - sounds one hell of a lot like "she asked for it" or "how was I supposed to know anything was wrong." I'll tell you. When a woman's cunt is dry and tight, she isn't turned on and having something pushed inside her won't feel good. Men, being constantly catered to in this society, should maybe realize that they won't be taught everything about a woman's body and maybe should bother to educate themselves? But of course it's too much to ask the privileged to do any of that.

I am not a reactionary bitch. This letter is not some dumb commodity you can rip apart. This whole situation was again reminding me how un-revolutionary punk rock can be.

To Dana, thank you. If every girl I knew who had been raped had the courage to do what you've done maybe I'd have known fewer girls who'd been raped.
—Kat Case/Hampshire College Box 0309/
Amherst, MA 01002-5001

Dear Kent and staff,

Me and my two friends, just spent an hour drive in the car taking turns reading out loud the editorial section of your February issue. If it wasn't so tragic, it would be funny. I have a hell of a lot to say, and I doubt that you will have the guts to print what I have to say, but if you can muster it up, please print this. I plan on showing you up, and it isn't gonna be an exactly pleasant experience for you.

Just so everyone knows, I am talking about the **letters** 9

letters of response you all gave for the woman Dana who wrote you about her rape account.

I can't believe how much bullshit you HaCers managed to spew in response to this woman's calling of your shit.

I want to note that you all managed to avoid referring to Dana's experience as RAPE in your responses, instead calling it everything from just a letter, to suffering, or her "situation." I think that's extremely cowardly, considering that she was giving you a first hand account of her rape.

You all seemed to confuse the need for your response and acknowledgment of his raping of Dana, with a question of whether or not you believed her.

Nowhere in her letter did she ask you to JUDGE her story as true or false, whether he was guilty or innocent. YOU chose that fucking role.

Even the woman who actually heard Dana speak in person about Chris Bonner, manages to minimize the experiences of the women she heard into a mis-communication to deal with. Even she makes it an issue of whether or not to believe Dana.

All of you have this thing about being objective. Since when has objectivity become part of your punk rock/hardcore philosophy. How about we all just cut ourselves up into a hundred pieces, and make sure to step outside of them before discussing anything? Maybe I have this hardcore thing wrong, but I thought it was about getting in touch with your emotions, expressing your hurt, your anger. That's what you guys are always yelling about above the guitars right? And let's talk about objectivity, yeah, like reviewing records for pages and pages in your fucking fanzine.

Sorry objectivity isn't about punk rock, I forget, that's what real JOURNALISM is all about. Yeah, like that's why Lisa 0. as a dedicated HaC writer and scenester went for some food, instead of going to the meeting the survivors had after the show. She was so busy being objective she forgot to care. Care. That's what I thought punk was about, challenging social norms, making efforts to understand the experiences of others.

Kent, you talk about this as a "case." You start by saying that you know you are going to get flack from the PCers for expressing an opinion of disbelieving a survivor of rape. I really want everyone to realize that you aren't taking a fucking risk by not believing her, because you are expressing a popular stance. Society, our patriarchal society teaches us to not believe her, and always believe the man. Kent, journalists and media in the mainstream, all the time do exactly what you did. You play a martyr, say that you know you will be persecuted for your belief, but then present a completely conventional point of view. I was recently reading an interview with Noam Chomsky where he talks about how the two years after the business community in your country

had stopped supporting the Vietnam War, the media began

publicizing an anti-war perspective. After much research into what the public would allow them to get away with, they finally presented an anti-war perspective. They presented a by then pretty conventional or popular perspective, claiming it was radical. Kent, you are doing the same thing. Disbelieving the victim is not a radical or unconventional perspective. It is exactly what the law and society upholds, and the reason you believe it, is that you have not worked on your sexist conditioning. Yeah, that's right, I'm calling you sexist. And frighteningly so, cause not only are you privileged enough to maintain those social norms, but you perpetuate them by publishing to ten thousand, mostly patriarch-saturated young people. In your opening statements, you say so many PC catch phrases, code language, that people can almost look at you as subversive or at least not sexist. That is another way the media tries to appear subversive, i.e. putting Roseanne on the cover of Spin with punk rock clothes. You are trying to convey, "hey I'm hip, I'm down with the lingo, I am unconventional."

But then you take the completely conventional side of believing the man first. You haven't even heard Chris Bonner's story, but already you are not believing Dana. You ask where Chris's side is, but why the hell will he ever bother to give one, when he has you, the rest of your staff, and society creating it for him? Did you try to contact him before printing this discussion? If you have reviewed his stuff, I am sure you have an address or contact number that you could have used to find out his side. Why should he bother to come to his own defense when you are defending him already?

You are so completely biased that I can't stand it. You quote *Not Even* fanzine, one that supports your view, but when discussing a 'zine that holds a contrary opinion, you don't offer the same courtesy of printing *Alien's* address. How is that for objectivity.

Kent, you talk a lot about this all being second hand information, that we need to talk to the source. You basically say that you can't believe the opinions of others, but you still have over 18 pages of YOUR OPINIONS on bands and 'zines! You expect me to believe you, when you say blah blah band is emotive, or such and such is "funky." Are those objective words? You expect me to trust something as sketchy as your taste in music, but you won't believe a woman when she says "I said no, he stuck his penis in me while holding me down, that is rape." Why Kent? Think hard Kent, you seem to know a lot of the cool words being used these days. I'll give you a couple hints: The first word, rhymes with hexism the second word rhymes with patriarchy. You are perpetuating both.

You spend so much time declaring that date rape is not the same as rape. Fuck you a hundred times. Why are they so different? Is it cause you can't imagine ever having to jump out of the bushes at a girl in order to get a fuck? Is it cause you can't

imagine doing that, but feel uncomfortable grouping it with date rape, cause that is something a lot closer to home? Have you ever been abusive enough to a partner to have that little doubt in your head. I wouldn't be surprised at all. Kent, I wouldn't be surprised if there has been a time in your life where you aren't sure if you fucked someone who wasn't into it, wasn't consenting, maybe even said NO. I wouldn't be surprised, because as a survivor, I have had to develop an extra sense. The fact that you are so blind in your response, is enough evidence for me, that you haven't acknowledged the conditioning you have received in this culture. And that means you could easily have done what Chris did. Maybe you haven't held some girl down, but maybe the reason you can't accept that Dana was, repeatedly raped, is because it hits too close to your own version of what level of abuse is acceptable in a relationship.

So yeah, if some girl wrote in, or told me that you had raped her, I wouldn't be surprised. Cause you are so blind to your conditioning, you could do it on automatic pilot.

You say that *Alien* 'zine frightens you cause they will print the names of rapists. You suggest this is a bad idea cause people lie. What if you wrote a letter saying you're a girl who was raped by Kent McClard? I'd believe you, and when I found out you were just trying to make a point, I'd fucking ring your neck. That is an abuse I also can conceive of you doing, but I am warning you not to. Women, on a whole, are portrayed as snake loving, apple eating liars, but the truth is that those stereotypes are totally untrue. Just so you know, and fuck, I know you know this and that's why you're scared into denial, is that women tend to believe each other cause men don't. So when a women says she was raped, I believe her, cause I know her history, I can compare it with my own. We have a collective history of surviving and supporting each other. We trust that common history.

I'm still pissed at you, but I have more important people to educate. A big hug to Dana and all the other survivors out there, and a kick in the ass to all the deniers on your staff.

—Love, Trish Kelly / 33-345 East Broadway / Vancouver, BC V5T 1W5 / Canada

Trish,

At first I was angry. Your letter is such a twisted collection of sticks and stones. The insinuation that I have something to hide is so fucking pathetic. Such a low blow. But I understand you're angry so I'll forgive you for it. My anger is gone now. I'm sorry that you're so angry. I wish life wasn't so ugly, and I wish there was some way to end all of this violence and hate. I guess you think you've found the truth since you seem to think that your views are universally true for all of us. I don't think it is that simple. I wish it was. I really do.

I'm proud of my history in respect to my relationships with women. I am fortunate because I've always counted women as friends

and I always thought that sex was a mutual encounter. I guess that's due to the fact that I was raised by a strong single parent. My Mother was always my role model. She stood up for herself and when people stepped on her toes they would get out of the way fast because she never fucked around. She always went for the throat. She taught me to be strong and not to be silent. I respect women as equals in all ways. That's how I was raised. That's what happens when your dad splits when you're three years old and your mother raises you with no child support while she works her way through college and eventually law school.

So you can make all the accusations and inuendos you want. It won't change me and it certainly won't uncover some hideous past. I'm not the man that hurt you, and I'm not the man that hurt Dana. I live in this society just like you do. I'm no more responsible for your pain and for Dana's pain then you or Dana are. I'm sorry that you got hurt, but it isn't my fault. Maybe we're all responsible in some ways, but you can blame me no more than you can blame yourself.

That doesn't mean that I don't feel some responsibility to change our world. I am unable to jump to conclusions and I am unable to take sides in conflicts that I don't understand between people that I don't know. But what I can do is provide space for discussions and communications. I'm not afraid of your letter, and I'm not afraid of your accusations. You may not realize this, but I'm not against you. I'm not trying to win. You can try to bait me with your insults, but I'm not going to step into the ring. I don't want to be your enemy. I'm not out there trying to convince the world that I have all the answers and that Trish Kelly is a horrible monster. I'm just trying to explain how I feel and to give others an opportunity to do the same. Everyone has to draw their own conclusions.

I'm sorry if I can't think exactly like you. If that is the only criteria for being a good person then I guess I'm bad and you're good. Maybe you can purge the world of evil by getting rid of all those that are different than you. Good luck. I'm sure you won't believe it, but I am trying to be a good person. I sincerely am trying to use HaC to make a positive impact on our community, our scene, and ultimately our world. I don't have any easy answers, which is why I'm willing to print tons of letters that are chock full of opinions that are very different than my own. I'm not afraid of difference. If I was trying to convince the world that my views were "the views" then I would simply throw all these letters away. In a war of ideas the best tactic is always to suppress the opposition and if that isn't possible then demonize the opposition.

I'm not at war. I'm just a man trying to live his life as best he can. I do this magazine called Heartattack and I run this record label called Ebullition. Both projects are intended to be about growth and learning and thinking. Neither is about suppressing unfriendly ideas or creating an army of drones that think, act, and live exactly as I. Conformity is so fucking boring. Anyway, have a nice life. I hope some of this makes sense, but I understand if it doesn't. We all have our own roads to follow.

— Kent

Other weird stuff...

Heartattackers,

I was very disturbed by the 1995 poll, and the review of *Destroy Babylon* 'zine. Being from Syracuse and friends with Earth Crisis I was shocked to find them at the top of the list of bands with meanest people list. Can anyone believe that Earth Crisis attained this honor because of the type of people they are... The reality is they were voted into this position by people with the hardcore scene who feel threatened by Earth Crisis's politics.

I would bet that more than 90% of the people who voted for Earth Crisis had never talked with or even met any one of the five persons who make up Earth Crisis. Earth Crisis puts forward a message of compassion which might threaten the 66% of your readers who are not vegan who might not want to change. Unlike the other bands on this list who were put on this list because of their behavior it is clear Earth Crisis was placed on this list for refusing to compromise their ethic of compassion to all innocent life.

The 1995 poll only goes to prove the deep rooted speciesism that still remains within the hardcore scene and only proves the need for more bands like Earth Crisis who destroy the myth that animals have the time to wait and suffer. Not only should veganism be a part of the ethics of everyone within the alleged liberal hardcore movement, but support of the direct action taken against those who destroy the earth should also be supported.

Since when has punk been about supporting and maintaining the patriarchal and oppressive system that Earth Crisis are attacking. I would hope Heartattack readers and editors would think of the animals and not themselves next time you listen to Earth Crisis, better yet talk to people in the band next time they play in your city.

Last but not least in regards to the *Destroy Babylon* review, what is wrong with vegans weight lifting? Weight lifting does not make someone into a jock. I don't see what is so funny about vegans who want to look like an advertisement for vegan nutrition. There is a myth that vegans are 90 pound weaklings, why not beat that myth? When we do protests in Syracuse we ask people to dress up nicely because unfortunately when the TV camera's show up they always film the punkiest looking person (in an attempt to turn people away from our animal lib. message). So although Kent might find it amusing that a lot of hardliners weight lift, there are some people who will be better convinced by a healthy strong vegan dressed nicely, and I don't think the animals that hardliners save give a shit about Kent McClard's amusement.

— David Agranoff/PO Box 454/Liverpool, NY 13088

That's it for the letters for this issue.... Take care and have a nice day...

For thrill seekers only! The Gingerbread literary project is now featuring selected editions of the following titles: *Manumission*, *Sex Jam*, *Splatterspleen*, *Birth*, *Pearl*, *Sound Off*, and many more. Send stamp for a catalog, dude: John Isaacson/275 Via El Encantador/Santa Barbara, CA 93111.

Jihad, Current: If you have any quality live photos please send them to me. It would be very appreciated. You will receive credit and nice gifts. Any good live videos or audio, too. Thnx. Makoto Recordings/PO Box 50403/Kalamazoo, MI 49009. 616-344-5707.

Beware: Awaken Industries is on the road so if you've mailed anything, please be patient... (we just heisted yer stuff) You will get a response sometime in August. (yea right) Sorry for any inconveniences... (sure we are) New #407-267-0093. New address: 600 Mimosa Ave/Titusville, FL 32796.

Excellent quality audio and video for trade and sale. Cheap prices! \$5 audio and \$10 video. Your list gets min. or s.a.e. Bloodlet, Civ, Cromags, Deadguy, Earth Crisis, Ignite, Neurosis, Orange 9mm, Quicksand, Seaweed, Shelter, S.O.L.A., T.I.T.D., and many more. Steven Severin/106 12th Ave. E/Seattle, WA 98102.

Please look for a review of *Effect* #4 in here: it's a split with *Elaina* #2. If you like the review, send \$1 to: Rob Matys/195 Main Street, Apt. 2A/Northampton, MA 01060.

Hylikit, dead and gone C60 (Finnish crust/hc); Tuomiopaivan Lapset, 91-94 C60 (Finnish punk/hc); Bastards, live and studio 1982 C46 (classic Finnish hardcore punk). Each tape is \$4 surface, \$5 airmail ppd. J-P Muikku, Kielokatu 7 A 2, 80130 Joensuu, Finland.

Send demo's, 7's, 'zines, etc. for review in a new hardcore 'zine from Ireland. Also looking for scene reports. Ads are \$2 or free with a contribution. Nothing refused. Send to: Brian/43 Meadowview Grove/Hillcrest Lucan/Co. Dublin/Ireland.

San Diego? 23, female; I'll be working in S.D. for 6 months from January '97 and I'm looking for a (cheap) room there and people to hang out with! Please write: Futz/1676 Belvelloch 3/1515 Wunstorff/Germany or call collect: 0049-5031-16909 and ask for Futz!

Help! Four people traveling to the San Francisco, CA area some time in September need places to stay and people to show them around. If you can help out in any way please contact Hater of God Records/c/o John F. Moran/PO Box 1371/Troy, NY 12181-1371 or call 518-274-6801. Please call late at night.

Laid Off Records wants old Star Wars action figures in trade. I also have low prices for those who insist on cash. Big Mouths EP \$3ppd, s.a.e. for long list to PO Box 2843/Petaluma, CA 94953-2843.

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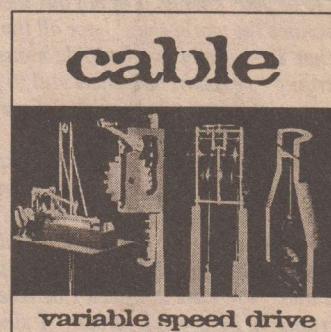
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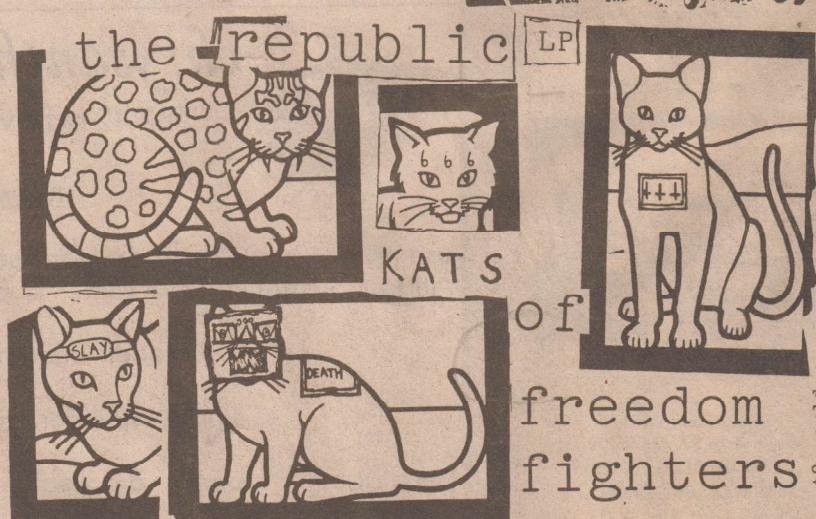
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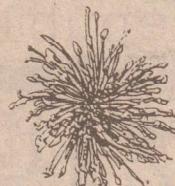
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Hey, I've got a personal, but quite important question for you. Is your asshole clogged? No really, is it or not? I mean this has got to be a serious problem, every other commercial break on my idiot box I get some dope espousing the wonders of metamucil or some such product and my TV wouldn't lie to me(sic). Of course with the approval of the fat substitute olestra it may be a problem no more, that is if you're one of the lucky one out of four (or three or whatever it was) who gets anal leakage due to olestra consumption. This must have the metamucil people shittin' their pants (perhaps literally if they've noshing some olestra laden snacks), of course the Depends people must be all smiles. Most of us would probably rather avoid the adult diaper stigma altogether as well as the sand in your glass route of metamucil and the uncontrollable urge of the big E-L. So what can we do? Well maybe if Americans didn't eat so many damn meat, egg and dairy products then they wouldn't be so fiber deficient as to prevent dropping turds. Of course the taco bell vegans probably aren't much better off. What to do? Here, have some corn bread, not the most fiber in the world, but a pretty decent dose. Mix one cup each of flour and corn meal, one tablespoon of baking powder, one cup soy milk, one-third cup maple syrup and an eighth-cup oil. Pour in loaf pan, bake at 375 degrees for 30 minutes or until a fork poked in the middle comes out clean. Eat, then shit. Now if I could just figure out why my TV keeps telling me to don a suit of armor constructed from Sweet Nothing containers and do battle with the evil force of the Tofutti empire I would be set.

I'm getting sick of shows. Being the asshole who works the door is frustrating. Having to work the PA is a pain in the ass. Dealing with musicians is always difficult. But worst of all is watching the "scene" around me. I just don't feel like I fit in at all anymore. Everyone around me is having a blast, talking, dancing, drinking, etc. I just wish I was back at work or alone at home. Everybody is joking and happy. I guess I have a good sense of humor and like a joke as much as the next guy but I'm sick of seeing everything in the hardcore scene reduced to a stupid joke. I'm fed up with any sincere effort or valid statement being instantly marginalized

by mockery and ridicule. Today's scene is so vacuous and apolitical that free thought, critique, and discourse is instantly laughed at and dismissed. The pages of this magazine are one of the last places where any issues are discussed with a serious tone and considered rather than shot down. I

see everything I tried to escape in society especially sexism and homophobia replicated and reinforced at shows. Racism is still a little risky but it's only a matter of time. Sometimes I think punk is too tolerant. A drunk moron I've never met can take a swing at me and call me "faggot" and is just laughed off as being a little wasted. I'd like to see the same guy walk

down Lake Street and start yelling "nigger" and randomly swinging and see how long he lasts. As much as I love hardcore music and want to see the bands, I've grown jaded to the live music experience. A couple of shows a week for over 10 years and it has all started to be like watching the same movie over and over. I keep booking shows out of a bizarre feeling of obligation and duty to the scene yet the people who show up are all so uniformly ungrateful and critical of my efforts. Take my word for it, if you want to become alienated from all your friends and become the most hated person in your scene, start booking shows. It doesn't take long to realize that the only reason people pretend to be your friend is because they want something out of you and when they turn on you the shit piles up so fast. How many times have I watched four of five sweaty guys (or occasionally girls) play instruments and yell at me? How long have I put up with the soap opera that is played out before them? How many drunk and drugged fools have I tolerated? How many nights have I sat staring at my watch

waiting for it to end so I could escape to solitude while everyone around me seemed to be really enjoying themselves? The only bands I've really gotten into lately are mostly the ones you will laugh at me for liking, DRI, the Misfits and Voorhees, all unforgettable shows. I've come to approach hardcore from a collector nerd perspective, I

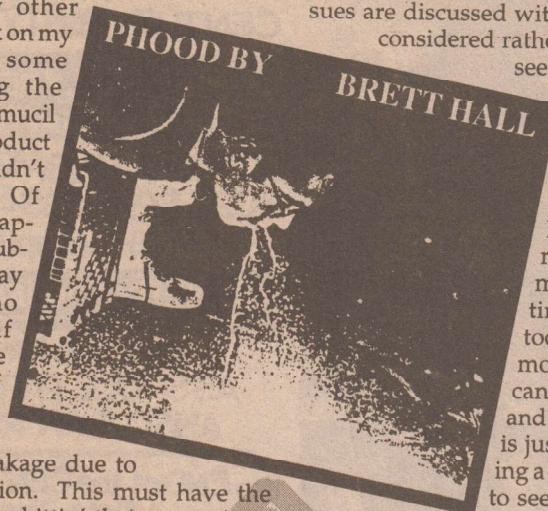
value the music and the lyrics, I get really excited listening to it at home. I go to shows and sometimes get excited too, but as I look around it all starts

to sink in and I wish I was back at home with my stacks of records and old flyers and moldy 'zines.

Last time I talked a bit about how I felt the government and the corporate entertainment industry stifled the 1960's youth movement. I keep hearing that line from the 7 Seconds song in my head "Succeeding where the hippies failed." Well have we? After almost 20 years of punk and fifteen of hardcore haven't we fallen into every trap the '60s youth movement did? The mid '60s psychedelic underground scene was truly unprecedented. The beatnik and radical scenes which had preceded them helped to lay a groundwork and create bohemian centers in New York City and San Francisco. However, the hippie culture was so visible and confrontational it made the beat movement look like so many intellectuals sipping coffee and reciting poems.

Demographically the 1960's were an era dominated by youth as the baby boomers came of age. Turning on, tuning in and dropping out was one method of expression with which the boomers chose to reject the sterile middle class family ideal of the Eisenhower era. With mohawks and lip rings on the cover of fashion magazines it's hard to believe that 25 years ago having hair past your shirt collar was an act of high rebellion. The 1960's saw a massive explosion of a youth culture which unlike the mildly rebellious rock n' roll of the '50s had a serious socio-political critique and an increasingly activist mindset. Student groups like SNCC and the SDS were at the forefront of the civil rights movement in the early '60s. Young people were becoming aware of the injustice and oppression upon which the "great society" of the '60s was based. At the same time oppressed minority groups in the US began to organize and express themselves politically on a more dynamic level. The war in Vietnam helped to catalyze and mobilize these trends into an increasingly militant and radical political counterculture.

As the war dragged on and injustice at home continued to be exposed America was wracked by social upheaval. Riots and revolts broke out in the ghettos of many major cities. College campuses became hotbeds of radicalism, protest and political discourse. The SDS splintered and its most radical wing became the Weather Underground, one of the most dynamic and action oriented radical groups ever. Although their thinking was dogmatically Marxist-Leninist they carried out some pretty intense actions such as the Days of Rage in Chicago, as well as numerous bombings and arson attacks. The Youth International Party, the Yippies, were probably the closest forerunners of chaotic punk rockers. Their wild theatrical antics grabbed enormous media attention and exposed the radical hippie underground to millions of Americans. The Yippie organized protest at the 1968 democratic convention in Chicago was a watershed event for '60s radicalism. The punkiest band to emerge from the late '60s was of course the MC5 who played in Chi-



cago in '68 forever forging a bond between political radicalism and high energy rock. The Black Panther Party organized for self determination in the urban ghettos and had the militant look down cold. The American Indian Movement fought for self determination on the reservations and in the ghettos. The late '60s saw the outburst of the modern feminist movement as women fought for rights and respect from society and their radical "brothers."

To a young person in 1968 the world must have seemed on the brink of revolutionary upheaval. France was rocked by a student uprising which spread quickly among the workers and seemed for a few weeks to be on the brink of toppling the state. Ireland, Mexico, Czechoslovakia were all gripped by unrest as people took to the streets. Urban guerrilla groups in Europe and the Americas took the war against imperialism to an armed phase far from the battlefields of Vietnam. Germany's Red Army Faktion, Britain's Angry Brigades and other terrorist groups bombed, burned and blasted at the establishment. In America the radical scene became increasingly militant and many chose to go underground and take up the armed struggle against the imperialist motherfucker. The Black Liberation Army, the Weathermen and the SLA carried out outrageous acts of bombing, assassination and kidnapping. All of this was broadcast in great clarity to the TV viewer of the nation. Radicalism was given its 15 minutes of fame, the '60s battle cry "the whole world is watching" was ever so true.

Yet, there was no revolution. Not even an aborted, fizzled attempted uprising. A few sensationalized stabs at the establishment but no mass uprising. No coup de'etat, nothing. The American public the "silent majority" chose Nixon over radical social change. The Status Quo was caught a little off guard by all the commotion in the streets but it was never firmly challenged. The powers that be reacted quickly to stamp out the radical movement. Key individuals were assassinated, or imprisoned. The FBI and CIA worked night and day to infiltrate and discredit every radical group. Sophisticated programs were undertaken to divide white middle class student radicals from black and hispanic urban militants. Social studies types call the crack down of the early 70's the "freeze out." And it was a two pronged assault. On one hand was force and repression. Gunning down protesters at Kent State, assassinating Black Panthers, brutality, long prison sentences, and terror. On the other hand it was drugs and rock music. The once rebellious and protest oriented sounds of psychedelic rock became a multi-billion dollar entertainment industry. Capital absorbed rebellion, commodified it and marketed it on a mass scale. The peace symbol is now so meaningless except as a nostalgic marketing gimmick its hard to believe it once meant something deep to a whole generation. Revolt was sold back to the would be revolutionaries at Woodstock and beyond. Drugs, once considered subversive and mind ex-

panding, became assimilated into society just like alcohol. Another cheap way to deaden the senses and blot out reality rather than question or challenge the status quo.

Realistically America was never very close to a revolution although the young people caught up in the spirit of the times surely felt it so. The corporate structure and the repressive arm of the state are more flexible and reactive than most radicals thought. And the fact is by now they have learned their lessons. The unrest of the 60's has been studied extensively and for certain contingency plans are on file for any possible outbreak of internal disorder, political unrest, or urban revolt. The demographic tide shifts ever away from youthful rebellion. The aging baby boomers grow increasingly conservative. Any radical political movement now will no doubt be to the right with calls for more authority, more law and order and more oppression of the poor, minorities and young people.

Any hopes I once had of a radical revolutionary upheaval in this country were long ago dashed. I once felt that we could win over the people and topple the system ushering in an era of social change freedom and equality. But harsh reality has kicked me in the teeth so many times I wonder why I go on. The masses don't want to be freed. The majority is happy with the status quo and isn't interested in change or equality just more for them and less for everyone else. The traditionally disenfranchised elements, the young, the poor, and minorities have been so effectively paralyzed by television, drugs, alcohol, sports, and corporate music that any move towards rebellion can be quickly crushed then commodified and sold back in a new package.

I no longer feel a desire to change society and uplift my fellow humans. I want to see society destroyed and my fellow humans dead. I'm still an anarchist, but I don't relate very well to the "anarchist movement." I'm still a hardcore punk kid but I'm totally out of step with the hardcore and punk scenes. I walk through life disillusioned, angry, bitter, pissed off and full of nothing but hatred for almost everything around me. I could care less about everyone in the world except for a tiny subculture of punk kids whom when I get to know them just seem to replicate everything I hated about society in their own scene. I find it impossible to relate to mainstream culture and society, from which I am now so far estranged. I never watch TV. I never go to malls. I quit going to bars or "hanging out." I listen to the conversations of mainstream guys my age and might as well be listening to men from Mars. I see the punk scene around me upon which I pinned all my hopes and become more disillusioned. Yet continue to work and stay busy and be involved, working at a record store, running a label, booking shows, writing for this 'zine. I get a huge amount of mail, really huge, which piles up and makes me feel I'm making a difference and that people care what I have to say. I still get totally enthusiastic

about great hardcore punk music and occasionally I still get excited at shows. As much as I have learned to hate it this "scene" is all I've got. It'll never be what I want to be but I'll never let it go, or give it up because I've seen what society has to offer and I know I don't want it. I will probably never live to see the revolution I dreamed about as a teenager but I will stay angry and keep fighting because the alternative is silence, consent and complicity.

Now I'd like to continue talking about music with another short, discographical essay. Where did it all begin? This hardcore punk rock music we love had its origins in late '60s and early '70s rock. Rock and roll gave the kids their own music. I would assert that punk rock did not start in New York, London, Paris or Munich but here in the Midwest. The proto-punk music of the '60s was the psychedelic garage rock and frat rock. Pulsating rhythmic stompers like "Louie Louie" and "Psychotic Reaction." A lot of rock critic types like to point out the Velvet Underground as being super influential, but to me it's a bunch of arty, junkie noodling. I find the trash rock debauchery of the New York Dolls far more influential. In my opinion the first great punk bands were the Stooges and the MC5. Both had the Motor City "high energy" rock sound, still killer today. The Cleveland area spawned Rocket From the Tombs which splintered into the Dead Boys and Pere Ubu. NYC developed the first "punk" scene. With the Ramones, Blondie, Richard Hell and the Voidoids, Television, Suicide, the Dictators the Dead Boys and so on. Clinton Heylin does a decent job of documenting this scene in *Velvets To The Voidoids: A Pre-Punk History For A Post Punk World*. Penguin: New York, 1993. As both a collector and a fan of raw 70's punk/rock and roll my picks are as follows. Stooges/Iggy and the Stooges Self titled LP, Raw Power, Fun House, and all the crazy live boots plus the bomp records stuff. To me the Stooges are the greatest pre-77 punk explosion band. Their records still pack a whallop after 25 years. Not to mention that Iggy was such an over the top performer copied by everyone from Darby Crash, to Lux Interior to GG Allin. The MC5's classic debut LP Kick Out The Jams will probably stand the test of time as the ultimate live album. It truly has the "high energy" rock sound. The MC5 of course in their early days had a radical political stance and were a wing of John Sinclairs White Panther Party taking their program of rock, dope and fucking in the streets to the youth. Their second LP Back In The USA is disparaged by some but I think its a great roots rock records with lots of youthful energy and power and still sounds great. I love the Voidoids "Blank Generation" and "Love Comes In Spurts" but lose it with Hell's output thereafter. One album I have come to love is Johnny Thunders and the Heartbreakers LAME, some real killer trashy rock/punk rockers on this one, though many complain about poor production. Despite their right wing politics

I've always loved the Dead Boys Young Loud And Snotty, pure punk power, irreverent and in your face. I used to like the Ramones but most of their stuff sounds so bubblegum now, if they had broken up in '78 I'd probably like them a lot more. That's as much as I dare say about '70s proto-punk without going on for pages about every band on the Killed By Death and Back To Front compilations so I'll let it rest until next time.

One of the cool things about my school is that it has a lot of extra activities. Kids at our school have a lot of choices, and these choices truly draw students to learning. Throughout the school there are photography studios, computer labs, a ceramics room, a weather station, a geography center, a school garden and our ecology center. I call it "our" ecology center because I am one of the teachers involved in the maintenance and supervision of the room. The place has been there for too long, and so it is a mess of aquarium tanks and tropical plants and strange homemade enclosures. I am not completely sure how I feel about maintenance of caged animals in the ecology center, but I can attest to the center's incredible pull on students.

At the beginning of every year we select a group of "ecology monitors" from the eighth grade students. Competition to be part of the room is fairly intense, and we usually get some highly committed students. The chosen monitors spend an elective period in the room feeding animals, cleaning cages and generally maintaining the place. We work with these kids all year, so naturally some of my closest students are those who serve as monitors. There's a lot of work to be done, and often there's some degree of tension when the skinks have to be fed and a snake escaped and three fish tanks need cleaning.

So it is not unusual for conflict to enter into the ecology center. One such conflict occurred some weeks ago with a kid named Jonathan Hernandez. Jonathan was a wise guy, no doubt, but he had legitimate interest in animals. He was skilled at gently handling all creatures and was particularly knowledgeable when it came to caring for reptiles. On this day he had been given the unenviable task of sweeping up and, intent on taking out his frustration, managed to break the broom in half. Apparently he had been swinging it at the feet of other kids and upon impact with a rather large peer the broom gave way. These things happen. But Jonathan had been pretty random and irresponsible lately, and this was

mishaps involving this short, energetic kid. He was told not to return to the ecology center until he replaced the broom.

Sure enough, Jonathan came to school several days later with a new \$3.99 broom from the corner store and was allowed to return as a monitor. He had been absent two days since the broom-breaking incident. Jonathan's only real weakness as a monitor was his attendance; he disappeared for days at a time, which made him less than reliable. But he always seemed to show up on days when we had ecology center activities. The more "ecology" there was, the more Jonathan seemed to show up for school. I had recently begun a new after-school ecology club at the last-minute request of our principal. Unsure of how to proceed, I split the club between amateurish behavior studies in the ecology center and work outside in our garden.

Jonathan loved our work with the animals. But he was often uninspired by garden tasks.

Whenever we ventured outdoors he would run off to a corner of a garden to cause some mischief. He and a pal Kevin would throw rocks and taunt other students as soon as I was looking the other way, and generally refused to participate in the group's activities. After several weeks of this I had begun to get frustrated with them. At the end of the day I pulled them aside and made it clear that they shouldn't come back unless they wanted to stop fooling around and join in the common work. When they failed to return on the next club day I took this as their decision to disassociate themselves from the club and its gardening.

What I didn't realize, because I am not always in the ecology center all week, was that Jonathan and Kevin also stopped coming to their in-school monitor periods. With Jonathan out of school so often, it wasn't hard to overlook his absence. Life was hectic. We had just returned from a camping trip to find that our corn snake, Maize, had died. I had been on several field trips that week. I had an upcoming teacher-training conference that week as well. Things slipped by. In fact my only memory of Jonathan from the previous week was him taunting me in the hallways.

It was like any other number of junior high games. When a particular teacher came demanding overdue class records from me in an authoritative tone, Jonathan popped his head out of a nearby room and exclaimed "Yo, Jensen, he's got you on lockdown." It was easy enough to see his inten-

tions in jabbing me; he had recently missed a camping trip due to excessive absence and poor grades and had been asked to leave the ecology club. Resenting the power that I had wielded over him, he now projected subservience on me. This kind of stuff goes on all of the time. Kids try to get one over on teachers, and my usually-effective technique is to ignore. But for some reason I allowed Jonathan to get under my skin. I didn't do anything in response, but he could tell that I was bothered.

It was only Tuesday but I was already worn by the week. I arrived home and rejoiced at my Wednesday of relative ease; I would be traveling half my usual distance to learn new teaching techniques at another school. I love my job, but a day of rest is still appreciated. As I sat at home I was thumbing through some pictures from the camping trip, plus some ecology center shots. One large group shot, destined to appear in the school's yearbook, caught my eye. As I scanned it I noticed our corn snake Maize, in Jonathan's hands, when she was still alive. It was at this moment of my life that I had my first premonition: "I don't think Jonathan's going to be living too much longer either." The words came straight from the deepest caverns of my mind, flowing without any peripheral thoughts to coax them. I didn't want to think it, but I had.

The next morning I woke up and enjoyed an easy, interesting day at the conference. I returned that evening to a very somber phone message from my fellow ecology center teacher Roy. I could tell something was wrong. When I called, he began by saying what a tough day it had been. He had said similar things in the past when animals in our ecology center had died, so I ventured an immediate guess. What I said ("oh, did our big iguana Bandit die?") seemed more like a hope than a guess when Roy responded "No, Jonathan Hernandez."

"Dead?" I asked.

"Dead," replied Roy, "that's for sure. How? There's no confirmation yet, but it looks like he hung himself."

As I sat on the phone, continuing to pull in more details, I began to feel more and more detached from the body holding that receiver. And while I was listening to Roy's recounting of the sorrowful, stressful day that he had just endured, a larger part of me was in shock, pulling away. *You don't understand, I'm not the kind of person who believes in premonition.* Yet the news was entirely unsurprising to me, and I was scared.

The next day was really hard. I had spent a great part of the night crying on the shoulder of my lover, confused about what had happened, scared to face the next day at school. What would I say to my students? How would they be feeling? I had lived through several suicides at my high school, but would this experience as a student allow me to guide my own pupils? I decided on the honest approach. I let my students know that Jonathan's death had deeply saddened me. I let them know that it was alright for them to feel sorrow, even if they were



not close to Jonathan. I encouraged them to talk to someone they trusted, to avoid holding their sadness inside. I explained that I had cried a lot over it, and had talked out my pain with my best friend. This last admission seemed most important to my students, for it brought similar admissions of tear-letting from the most macho of students.

Many students did not wait for me to bring up the subject. From the moment I entered the school students reverently asked me "did you hear about Jonathan?" Their ideas about what our next step should be were equally untethered. These kids come from neighborhoods where "memory lanes" celebrate fallen youth in intricate graffiti pieces, and the drive to make a mural for Jonathan was immediate and prevalent throughout the school. A lot of these kids, however shaken they might have been by Jonathan's death, were old pros at this mourning thing.

I was left to answer a lot of their questions as to why the school never painted a wall or planted a tree for Jonathan. It is kind of hard to explain the psychology of a decision to those who were directly psychologized by the decision. I dodged, never coming out to say, "because we're worried a celebration of Jonathan might cause you to join him in suicide." A few kids picked up on why, and most just kept asking about that damn memorial wall.

That Friday was Jonathan's wake. After a lot of confusion and questions about how it would come off, a group of "ecology kids" and teachers traveled together to the funeral home. This seemed so important, that we deal with this as a school community, and I was glad to be a part of the procession. In my car were Cynthia and Maria, two girls from my homeroom, and David and Joel, sixth graders and the youngest of the ecology club members. As we drove along, I wanted to say something comforting or helpful, but I was scared. I had never seen a dead body before, so I had little insight for my younger companions.

Ironically it was the two sixth graders who seemed most immune to any apprehension. David, living in the same building, had been there when the father discovered Jonathan hanging from his own belt. He spoke reverently yet casually about the event, and seemed perfectly comfortable with the prospect of seeing Jonathan's corpse. Joey, in characteristic dorkiness, asked if I thought he was appropriately dressed for the occasion. As we neared the funeral home we began to see crowds of our fellow students, all moving towards the wake.

In the funeral home it was not quiet, but all noises were hushed, as if the dead body lying there in a Miami Dolphins jersey were absorbing all sounds. It was him, but it did not look like him. Inside the casket were cartoon drawings brought by the students and photos of Jonathan in the ecology center working with animals. There were no pictures of Jonathan with his mother or his father or his brothers. There were only

school-related momentos, suggesting that school was the center of Jonathan's life. Despite his chronic absence, it just may have been. For a lot of kids, school may be the only place where they feel at home. This was evident in the huge turnout of kids from our school, who flowed in and out of the tiny room in a seemingly endless stream.

After waiting in a line for some time, I approached Jonathan. I didn't know what to do, so I quickly passed the body with my head bowed. As I sat in the gallery with other teachers in attendance I was able to scan the entire scene. There were tons of our kids there, and *they* all seemed to know what to do. They were visibly upset, but they went about the business of mourning like seasoned professionals. I sat there, knowing little of what to do in such a place.

Many tears were shed and I shook hands with a multitude of people I did and did not know. Arms were placed on shoulders, hugs were exchanged, quiet conversations persisted in spite of the overwhelming hush of the room. And as it all went on, I again began to feel detached from the physical experience of being there. My mind wandered to the ultimate question at hand, a question that seemed unasked in this room... "what happened?"

Few had answers as to what had happened. Indeed, even the circumstances of Jonathan's hanging seemed unclear. Apparently Jonathan had been sent to his room by his mother after misbehaving. Around twenty minutes later his father went in to talk to him, finding him suspended by his belt from the ceiling. According to David, who claimed to have been there, Jonathan was still alive when they pulled him down. They attempted mouth-to-mouth and CPR, but he was DOA at the hospital. These cold facts did little to explain "what happened?" in terms meaningful to me.

Jonathan's father quietly lobbied among his son's friends. "I want you to spread the word, if anybody says that Jonathan committed suicide, I want you to tell them that it was an accident." His answer seemed self-serving. I didn't know whether I should feel sorry for him or sickened by him. Did his denial stem from a catholic prohibition of suicide, or deep-rooted feelings of self-blame? Or are those two inseparable? His explanation seemed hollow, and I ended up feeling sorry for him.

I traced back through the weeks preceding, noting every possible sign of impending suicide left by Jonathan. Was there something I could have done to prevent this? Should I have known? A lot of teachers who didn't know Jonathan asked "Was he depressed? Did he show self-destructive tendencies?" The answer to this was not as simple as it sounds: "No more than any number of our other students." Indeed, if

Jonathan's manifestations of depression were used as a cut-off point, a good half of our students would be under suicide watch. There was nothing we could have done to know.

We left the wake after eighty minutes that felt like two and two thousand concurrently. I drove David and Joel back to the school. As I thought about how rough things had been between Jonathan and I the week before his suicide, I too began to wish that this was somehow a bizarre accident. Joel seemed to share in my wishes. "Maybe he really didn't mean to do it, maybe he was just pretending and fell off the chair." David, at barely four feet and twelve years, brought us both back from our delusion.

"C'mon, how do you accidentally put a belt around your neck and jump?"

Indeed, my weathered and experienced twelve-year-old friend: how?

Writings From A Prison Journal PART I

I can live with the guards inane attitude. I can accept that the administration cares less about me than a piece of lint on their three piece suits. I can tolerate the suspicion, distrust, and apathy of my fellow prisoners to a certain degree, because these are men who've had to live by their wits for years, who've been shown time and time again that trust only leads to pain. I cannot tolerate the incessant boredom of prison living on a daily basis. Plenty of time to read, write, and reflect on life - but doing anything on a daily basis wears thin. Television isn't the answer, yet so many of our number find solace in spending their entire day in front of it. What a sad state of living.

Yesterday they began the battle of wits against me. To use the Publication Review Board as a way to censor *Constipation*, I know it's begun in earnest. After weeks of thinking it had been sent out, I got the memo. Who's read it in all this time? What decisions have already been reached? Their rules don't even cover this! Sending out a publication is subject to review? And if it's denied? Will I have the three basic choices - destruction, sent out on a visit, or to mail it out? Wait a minute, that's what I want! So, what will they do to avoid that? Lose my only copy, as they did with the grievance I filed over my bed length? They know I'm too short to file any lawsuits. Any issue would be dismissed as moot, since they'll delay it until I'm out. They might even give me extra good time to push me out the door. Sounds just like the state!

Constipation was ap- **columns 19**



proved by Springfield, but they made us white-out all requests for contributions to the 'zine, and for Raze The Walls! and a women's prisoner support group, but we got it.

It's discouraging to spend so much time compiling a resource list for the guys around me, type and copy it, only to watch them be torn up, thrown on the floor, or used as score sheets in a card game. Is there that much shortage of interest, or am I not doing enough?

Lockdown - day eight. I don't particularly mind this lockdown, as it gives me a chance to catch up on my reading, and to write things for some of the 'zines that I've been promising to send stuff to. Lockdown can either be a time of self-renewal and focus, or it can make you crazy. Some guys have nothing to do with themselves: no books, or even a t.v., and their boredom is evident from the constant yelling of utterly senseless drivel at all hours. Cries of "Ricola" at 3 a.m. tells me that something is definitely lacking in their lives. It seems that I've reached a sort of impasse in my writing. I recognize the need for writings by prisoners to open people's eyes, but tire of the same old topics. And with my release only 8 months away, I admit to the questions surrounding that being at the front of my mind. I can't come back again - I need to break this cycle.

Rumor has it that lockdown will end today - 13 days after it began. My cellmate Jerry and I have been getting on each other's nerves. All this time together without a break will test any friendship, no matter how strong. You begin to focus on the little things that irritate you, things you'd normally brush off.

I've been thinking of what I can do once I'm out to make an impact in my community - wherever that might be. I still have no idea where I'm going, or what I'll do for money. I thought that I might start community gardens though. Strictly aboveboard, of course - I can't afford to do anything illegal that'd get my parole violated. I thought I might be able to use some of the vacant lots around Chicago to grow vegetables, and either gather support and volunteers from the community, or ask the homeless or ex-prisoners to work with me - sort of a method of self-sufficiency. I think it'd be a boost to the morale of whoever helped, and change some of the views about people like us. It benefits everyone to do something like this. The people who need food, Food Not Bombs!, everyone working on it.

Lockdown ended on the 14th day. I asked Lt. Meadows when we were coming off, and she told me "You hate the police" and walked away. I really shouldn't have expected anything more, but I answered her - "Yeah, and that's one of the reasons why!"

PART II

The intercom blares it's daily announcements of school closings, work lines, and recreation lines, signaling the start of another day. Grabbing my soap and toothpaste, I head down to the utility room to wash up, and

wait my turn at the big sink. Nobody uses the sinks in their cells, mostly because they have no water pressure.

Having completed that daily ritual, I sit on the stairs and observe what's going on while I smoke my first roll of the day. I see people just kicking back and enjoying the peace and quiet for the few precious hours that it'll last before lunch. We find out which guard is working, so we know what to expect for the next eight hours. Some hassle us, some could care less about us as long as we don't bother them. Depending on whether or not I have a pass to somewhere, I might grab the old scrabble board and challenge one of the brothers. If I go to the library, I can read, or type. This keeps me going until lunch, when the entire wing comes to life.

Lunch and the other meals are pretty much the same - meat, canned vegetables, lowfat milk or kool-aid, and dessert. It's all pretty repetitious, and gets old week after week. Seating in the chow hall is segregated, by the choice of the prisoners themselves. Disciples sit with each other, as do Vice Lords, Bikers, while everyone not in a gang sits where they can. Every prison I've ever been in has similar seating habits.

After lunch, it's either back to the unit to play cards or other games, or some may try to run around the prison while the guards try to stop them. It's a game - getting by on the guards. Sometimes we win, sometimes we don't. But if the day is nice...

They have counts five times a day. All movement stops during these counts, and we're locked in our cells if we're not at work. Counts generally take 45 minutes, during which time guys either roll cigarettes, read, write letters or requests, or relax without having to watch their back, or deal with the aggravating noise levels when we're all out.

Once count checks at 4:00 pm, out come the cards and other games again, until dinner. After dinner, there are night school lines, or games and t.v., while a lot of people just hang out and talk about different things. Everything from racism to women, who got walked to segregation, whatever the latest gossip might be.

Mail call has to be the high point of every day. For me it is, and I can see it in the faces of everyone else the moment the guard brings it on the wing. You can read the disappointment on the faces of those who didn't get a letter or money order, while those that did sit and read their mail right away. The deck quiets down at this point, as everyone winds down, while those who got mail re-read, or answer their letters. About this time, the hot pots get to cooking, as people try to fill the void in their stomachs that the dietary food left behind. Chili and rice, nachos and salsa, mac and cheese, or whatever the dietary workers might be selling today are popular meals, something needed just to stay full.

Count time again at 8:45, and this is when those of us that play get ready for our Dungeons & Dragons adventure. After washing the dishes and reading whatever 'zines I've gotten, it's time to start planning and plotting. You can't expect to give someone a sword and not have them get silly, and we usually end up killing everything we encounter during game play, including ourselves. When that gets boring, Pros & Cons is another choice, which is set in the present time.

The old familiar warning is given at 10:55 - "five minutes to lock-up." Everyone makes their last minute runs, and waits for the guards to come on the deck. Few lock up on their own, not without giving them some kind of hard time. So, another day ends in prison. A day that will be repeated again tomorrow, and the day after that, and so on.

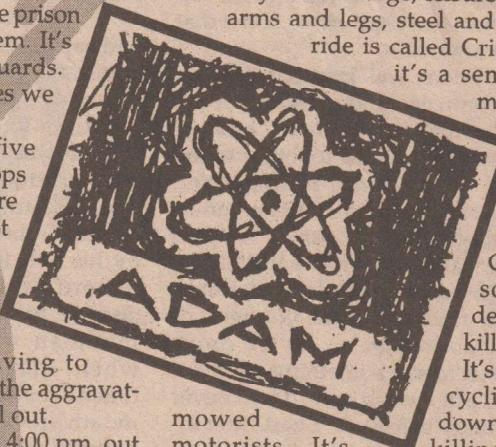
-Ron Campbell #N-30537/PO Box 900/Ina, IL 62846

Berkeley, Summer '93. Dozens of bicyclists are milling about the downtown subway station, preparing to antagonize motorists stuck in Friday afternoon rush hour. Sometime after 5 o'clock more than a hundred mischievous bikers head into the roadway as one large, leisurely amoeba of arms and legs, steel and rubber. The ride is called Critical Mass — it's a semi organized monthly event designed to send a simple message to the Carmageddon society: auto dependency is killing us.

It's killing the bicyclists who get down by clueless motorists. It's killing the planet with pollution. It's killing our society — stressing us out, tying up all our urban space in parking lots and roads, and further atomizing our already insular lives.

The Mass has been adding excitement to Fridays in the East Bay for a couple months now. The rides are chaotic, riotous affairs attended primarily by the rag tag denizens of the anarcho-punk-hippy subterrain and a few liberal cycling enthusiasts.

During last month's Mass, participants staged a "ride-thru" on that icon of multinational avarice, and crappy food — McDonalds. Rollerbladers and skaters held the doors open while a horde of hysterical bicyclists rolled through the burger emporium. Then some enterprising souls shut the irate McManager inside as another hoodlum stole the Stars and Stripes and the McFlag from their flagpole. Later that Mass, bandits hit a supermarket with a ride thru and tooled off with liberated goodies to share with the rest of the riders.



mowed

motorists. It's killing the planet with pollution. It's killing our society — stressing us out, tying up all our urban space in parking lots and roads, and further atomizing our already insular lives.

So there's a feeling of buoyant, adrenalized, pandemonium coursing through the riders as we roll through Berkeley today — we're not quite sure if we're gonna have a riot or a ride, or some amalgamation of the two.

We stop at especially busy intersections, leaping from our steeds to the pavement to stage "die-ins." The "dying" cough, choke, and writhe on the pavement, dramatizing the air fouling effects of car culture as pissed off motorists pummel their horns. We just laugh and laugh as the drivers sit helpless, immobilized by a bunch of two wheeled freaks.

The Mass passes a Safeway truck and Birdman spraypaints "RIDE A BIKE" on the side of the vehicle. We glide by 924 Gilman and peddle in the general direction of highway I-80, but I don't really contemplate our destination. I have some vague sense that we'll hang a left before we get to 80. But 30 seconds later we're hauling ass up the ramp to the four-lanes-in-either-direction mega highway.

My anatomy is a racetrack for unfettered exhilaration as we cruise up the on ramp. There are moments when it seems the entire world is in a trance and reality is wearing quotation marks instead of footnotes. This is one of them.

No one is quite sure if we're actually going to take over the highway or if we're going to stop and giggle nervously when we reach the end of the ramp.

Then ninety or so of us pile onto the main traffic artery through the East Bay. I'm electrified by the situation, effortlessly peddling faster than I ever have before. I understand all those revolutionary "people have power" slogans for the first time in my life. All the other Massers feel it too — their faces are signs saying "I actually feel alive for once."

The car drivers slow to a crawl as the riders swarm across all four lanes of highway. They stare at us in disbelief, mouths agape, blinking their eyes as if that'll make us disappear.

I am everything at once: on the verge of tears, possessed with uncontrollable laughter, positively terrified, and immensely empowered. Traffic is snarled to the hilt. The car culture is crippled. We can shut down this ecocidal machine if we want to. Tomorrow we'll set their citadels of greed and corruption ablaze and dance as they burn to the ground.

But as it turns out, most of us spend this night in handcuffs.

Was it worth it? Hell yeah. I think even the folks that got hit with felonies would agree.

Critical Mass is still thriving today, with monthly rides in both San Francisco and the East Bay. The Mass has lost its early mania, but has gained a larger, more diverse group of cyclists. Thousands of riders take to the streets during the larger SF rides. City governments on both sides of the Bay take the Mass seriously and are starting to respond to the demands of bicyclists.

And Critical Masses are now occurring in cities across the US and around the globe. Mass rides are blocking auto arteries throughout the UK. More than a thousand bikers recently turned out to Mass in London.

London, Spring 1995. A junky old car waltzes through one of the busiest intersections in the city. It's halfway through the five street interchange when another clunker smacks into it. The drivers step from the wrecked wrecks and engage in verbal fistcuffs. Then they start beating the living fuck out of each other's cars with sledgehammers. Their fellow motorists, now stuck in world class traffic jam, are fully tripping on the scene. But it's just a ploy.

The drivers are anti-road activists who've staged the accident to block traffic. Hundreds of fellow activists come spilling out onto the streets. The streets are completely flooded with people. No cars can make it through the intersection.

Shoppers and bystanders join in the festivities, further clogging the roads. The crashed cars take a horrible beating from frenzied revelers. The streets are liberated for five hours as the cops look on, unwilling to call out the riot pigs to shut the party down. Activists mount the sacrificial autos and unfurl a banner that says "RECLAIM THE STREETS."

This urban fest was organized by Reclaim The Streets, a new guerilla group taking Critical Mass type tactics to the next level. The road warriors are also fighting protracted battles against environmentally and socially destructive highway projects like the Newbury Bypass.

Activists have established a massive encampment in forest land slated for destruction by the Bypass. The enviros have built concrete "lock-ons" which road warriors will lock themselves to, fifty treehouses — the largest of which houses a kitchen and sleeps thirty, and underground tunnels.

The cops and construction workers will be forced to drag all the road warriors from the camp before obliterating the forest. That task won't be so simple since the activists will be perched in treehouses, tucked away in tunnels, and chained to the nearly impenetrable lock-ons. Yee-haw!!!

For more info on the struggle against Carmageddon write to *Auto-Free Times* at POB 4347, Arcata, CA 95518.

PART II

Not For Rent: conversations with creative activists in the u.k. By Stacy Wakefield and Grrrt

The millennium is drawing to a close and things pretty much suck. The average American's wages and benefits have been declining for thirty years. More and more people are being tossed out of their careers and into low paying service sector jobs with negligible benefits and security. CEO salaries, corporate profits, and productivity are soaring, as the mega corporations gain a complete stranglehold over world affairs. Gender and race relations are abysmal in many regards. Meanwhile the Earth's

very ability to sustain life is being rapidly obliterated by the demands of the marketplace. Some experts estimate that 140 plant and animal species are driven to extinction every day.

Understandably, most modern literature emanating from the continuum known as the radical left reflects the overwhelming grim realities of the day. Most of this material scrupulously documents the evils done for god, country, and the almighty dollar. While the scrutinization of domination and oppression on all fronts is crucial, much of the radical literature out there leaves the reader with a sense of helplessness and disempowerment. There are a plethora of up-to-the-minute critiques of power, yet there are few viable propositions for confronting avarice and stupidity.

Into this bleak picture comes *Not For Rent: conversations with creative activists in the u.k.*, a 94 page collection of interviews and photos and art compiled by Stacy Wakefield and Grrrt. The book introduces us to a cast of real life characters leading inspiring, fun, and contrary lives. Many of the denizens of the political and cultural underground featured in *Not For Rent* are squatters of one sort or another. They run the gamut from transnational punk musicians occupying the rat infested remains of inner city housing, to eco-warriors building and defending treehouses in threatened forests. A living resistance unites the diverse figures in *Not For Rent*.

Though many political activists spend their lives agitating for all encompassing social change while glumly slaving away for subsistence wages, the storytellers here aren't waiting for anything. They're living the lives and doing the work they want to do now. They make a scant distinction between the personal and political, opting instead to live the revolution.

The people and stories are fascinating. Hailing from England's rave scene, the members of Luton's Exodus Collective began throwing parties in squatted spaces in '92. Later Exodus took over an abandoned old folks home in the city's center. After negotiating with the city Exodus has become a legal housing co-op paying a symbolic yearly rent of one dollar. "People are working hard on building a gym, community spaces, 40 bedrooms, a huge kitchen, a vegetable garden, work space, and storage area" write the authors. Despite police hassles and intimidation, the utopian partiers are bent on creating a world where the revolution begins with dance.

The residents of the Pollok Free State outside Glasgow are fighting car happy bureaucrats bent on punching a highway through ancient forest land. The envirosquatters have established a large encampment and autonomous zone in the path of the highway to be. "The Free State grew from a few basic shelters into a thriving community with tree-houses, benders, kitchen, toilet, veggie plot, and swings and see saws... People with objections to the road had been brushed aside

and dismissed through bureaucratic channels. Creating the Free State put them in an unignorable position of empowerment" explains one Pollok squatter.

Grrrt and Stacy also focus on the UK's punk/HC/underground music scene. There are some interesting conversations with members of bands like Headache, Chumbawamba, Health Hazard, Kitchener and more. It's people like these that keep me involved with music.

In addition to the incredibly captivating interviews and tales, Stacy and Grrrt have beautifully illustrated Not For Rent with wonderful photos and art. Likewise, the graphic direction and design are superb. In the spirit of the self reliant resistance Not For Rent brings to light, the tome is a thoroughly DIY micro production. Not For Rent is available in cool bookstores and through Evil Twin Publications/2225 1st Ave/Seattle, WA 98121.

Things seem to be going very well with my new comic shop, the work is tough and never-ending, consuming almost all my time, but it's live life hassle-free from bosses, etc... So something strange happened about a week ago though, something I never really thought about being a problem. I was ripped off by one of our own, yup someone who actually considers them-

elves to be a part of the "punk rock scene." What bothered me the most about the theft from my store was what was taken, a couple Born Against CDs and a PIST CD, yeah punk fucking rock man!! I would think that people would understand that I'm a very small DIY store, not a fucking corporation like Walmart or Record Town. I can't afford theft, and I'm small enough to know my inventory. When I did open the store I knew I would have to deal with theft, but I was thinking along the lines of comics, toys, etc... I never thought a punk would stoop so low as to try and steal punk/h.c. stuff from me. I guess I've always automatically trusted other punks, cos we have a common bond. At first I felt really betrayed and took it personally, feeling as though I needed to watch everyone very carefully. I've calmed down a bit (but would still love to break this fuckheads fingers!). The situation has been rectified after I confronted this clepto's friends, and they got me my CDs back. Sometimes now I feel I need to give lessons and speeches on who to steal from. All I'm gonna say is think before you steal, there is a difference be-

tween a major fucking corporation and a mom & pop store who are just trying to make a living. All I ask is for people to think!!!

The next thing I wanted to talk about (get off my chest) is not related to the store, it has to do with something we all have in common, music. After having conversations with my friends Devon and Jim, I've been wondering a lot lately about why it is that European bands have such a hard time becoming noticed by American hardcore punk kids. I can't fathom how great bands like Seein' Red, Carol, Systral, Corrosive, Stack, Dawnbreed and many, many others have not become more widely recognized by us. It seems sad, because if any of those bands were from the U.S. of fucking A they would be huge, I'm talking Los Crudos huge. There is so much great music coming from Europe right now, and a lot of it goes without being noticed. We need to break down these walls and support these bands like they support us. Any god damned crap U.S. band can go to Europe, but rarely do you see small European bands come over here. It's a shame. The music over there has so much to offer. I don't think anyone consciously tries to push aside European stuff, or not listen to it. It's something even deeper that I can't figure out. I am happy to hear Seein' Red will tour the west coast and make it out to Chicago. I'm definitely bummed cos I won't get to see them here in NY. Hats off to those Dutch masters of fast paced hardcore!! You can write to me and expect a response, but please send a stamp or something. Thanks.

—Nathan Wilson/32 15th Street/Watervliet/NY 12189

This is the way it is. If you do not ask they will not tell. It has been the way of the traditional cultures of this nation to teach to those who wish to be taught. But what happens to the wisdom of the elders when no one wishes to know? When a culture arises in which our elders are not seen as sources of wisdom and knowledge, but rather as unproductive members of a society dedicated to the acquisition of instant gratification and the quick fix. A society in which elders are sent away to institutions to live out their remaining days in the care of strangers.

Our society worships youth. But we do not listen to our children. Their idealism is seen as mere naivety, something to grow out of. And our society makes sure they do grow out of it. We are institutionalized our entire lives. School. Job. Retirement

Home. When I was taught "how to be a teacher," I was told that the primary role of the teacher was to prepare our students for their lives after school. This meant providing them with the tools and knowledge to get jobs. To become productive members of society. To get a job. When I opposed this, claiming the role of the instructor is to provide information in order for students to make their own decisions and develop their own world views and foster autonomy I stood alone in this view. And if the role of the teacher really is to simply prepare students for the workplace, this is ultimately reflected in the pedagogy (teaching style) of the classroom. Students are not there to explore their own ideas in this view, they are to be acculturated not into freethinkers, but into defenders of the status quo.

We have been very effective in achieving this end. When I gave my students (mostly sophomores and juniors) a questionnaire asking about their sources of motivation in studying or achieving in school, they ranked "to get a good paying job" high (4.7 mean on a scale of 5). The students themselves seem to view school only as a means to acquiring wealth later in life. And so school can be seen as a conservative institution constructed, at least in part, to systematically churn out workers. And when they've spent their lives behind a desk, or at the end of a production line in pursuit of the shiny trinkets valued by this consumer culture, we dismiss them into the fringes of our society. Discarded humanity after their labor has been extracted.

This is the way it is. The views of our children are silenced and no one has the time or interest to listen to the wisdom of our elders. And our society and world suffers as a result. I have spent many hours sitting alone in rooms listening to the tales of my elders, indigenous and otherwise. I have spent many hours in my listening to the experiences and beliefs of my students. Without exception, both elders and youth have

shared these stories enthusiastically. And I have learned from them all. Before my Grandfather died, I was honored to be able to sit with him and listen to his life stories. He told me it meant a lot to him that I was interested in hearing these tales. An elder from the San Carlos Apache Tribe in Arizona told me during one of our long talks that the children have lost touch with the Earth and their history. They no longer know how to listen to the Earth, and so they think that she is silent, when in fact, they are simply not listening. We have silenced our children. We have silenced our elders. This is the way it

is. It is time for us to remember how to listen.

—Daniel Gatewood/PO Box 340954/Milwaukee, WI 53234/soundoff@csd.uwm.edu

Why do people hurt each other? A very simple question with a very complex answer that I can't even begin to understand. Why do we hurt each other? I'm not talking about war (yet). I'm talking about the daily inhumynities that people exact on one another on a daily basis.

We all do it. Some try harder not to than others, but the basic fact is that after X-million years on this planet we have yet to come together as a fucking SPECIES, let alone a planet. People are not unified. People are not together. Why? How fucking hard is it to refrain from treating other humyn beings like shit.

We lie. We cheat. We steal. We connive. We enact torture against fellow humyn beings. We label one another. Not just with accurate titles like man, womyn, homosexual and the like. We label each other with titles designed to denigrate our worth to less than humyn. Nigger. Heeb. Rag-head. Bitch. Terrorist. Faggot. Gooke. Why do we do that shit? How hard is it to realize: Hey, I may not get along with this person, I may not like this person, I may have no respect for this person, but they're a fucking humyn being just like me and they have every right to live their life in peace.

You don't like someone? Leave them the fuck alone! When they begin to infringe on your life, then act, but not before. How fucking hard is it to treat someone like you would like to be treated.

Aren't you just so fucking punk for hating religion. Well at least they think we should treat others like humyns (I'm talking theory, not practice). I'm a fucking atheist, but I can still see that almost any religion has something good to say about not treating others like organic garbage.

Hardcore. A bunch of petty-bourgeois suburban revolutionaries. A bunch of assholes so caught up in their "animal liberation" shit that they would step over a homeless man lying in his own piss to throw red paint on someone wearing fur. Humyns are animals. Show a little consideration for them while you're eating your falafel. Eat a sandwich with a homeless man and talk to him, and treat him like a fucking person, not a piece of shit that is badgering you for change on the way home from a show.

Don't get me wrong. I'm in no way saying that animal liberation isn't important, on the contrary, I think that animal libera-

tion is extremely important - but only when it includes your own god-damn species. Has it ever occurred to you that people are just as important as animals? Hardcore has become a one-issue pseudo "cause" revolving around vegan propaganda, slaughter house images and the almighty "X."

Kids and old ladies are going to be thrown out on the street as the new Congress rolls back fifty years of progressive legislation and you assholes are too busy gossiping about who is signed where, who is touring, and whether or

not your colored vinyl seven inches have bar-codes or not. Get your head out of your "hardcore" ass and see that there is a world outside of the scene, and just because you support a non-mainstream interstate commerce does not mean that you are in any way rebellious.

Live your life in the best possible way with consumerism, but realize that it doesn't stop there. It goes beyond belonging to the RCP and the SWP. It's about helping your fellow creatures (all creatures, including humynkind).

Get over yourself. Donations, benefits and causes only go so far. You need to first change yourself from the inside-out and then begin to aid your fellow humyns with a clean heart and an open mind. There is one word that can sum up everything that you can do to save the world. It's the word that scares every politician from the shores of California to the Fjords of Sweden to the marshy rice fields of Vietnam. The best thing you can do is care. CARE. C-A-R-E.

ENDNOTES:

1. If you are in the very small percentage of people who actually like my column and doesn't think that I'm some arrogant, 15 year old armchair revolutionary feel free to write me at my home address: 404 A South Main Street/Attleboro, MA 02703. I love mail, and I'll most likely respond because I'm just one hell of a guy.

2. A friend of mine and I are putting together a kind of Power Violence/Crust/Noise/Metally Hardcore version of HaC. If you'd like to write a column then mail it to me and if we like it, it'll most likely get published. We're looking for political columns or columns that relate personal experience to political beliefs or actions. We

do NOT want eight-hundred George Tabb wanna-bes.

3. Shut off your television for a few hours and pick up S.F.W. by A.W. Wellman. Good satire of the American media. I recommend it to all who like to exercise the skill of reading.

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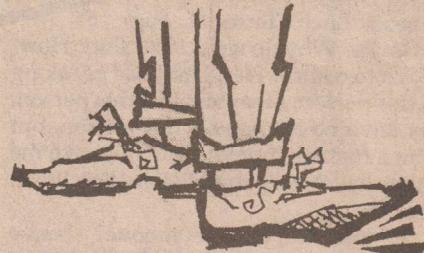
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Clearly our biggest and best issue yet, includes interviews with Unwound and The Promise Ring, as well as articles on the unabomber, the anti-culture, food not bombs, consumerism and you, punk rock and the internet and a piece by Bryan Aft about US wartime censorship. Each article is over 2,000 words, and there are three over 4,000; in other words, this is quality stuff, with as much info as we could pack into 112 pages. Also included are the usual record and zine reviews, along with reviews of movies, anime, comics, and books. The whole thing is put together really well with clean, good layouts and excellent presentation. We are sincere and put a lot of effort into this. If you can't take our word for it, well, all of the following wholeheartedly agree that you should check IWR out: HeartattaCk, Second Nature, Slug and Lettuce, Inside Front, Dogprint, and even the almighty MRR, among others have sung our praises. (112 fullsize offset pages) Wholesale \$1 each over 10 copies

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ARMSTRONG'S SECRET NINE • 7"

Ahhh yes! It's crunch time for reviews and Kent just dished out a pile of good stuff to me. Armstrong's Secret Nine is completely impressive. Some parts are manic and crazy, some are driving and powerful, and some are stressed out and crunchy. The sparse lyrics are social/political in nature and the packaging is spiffy. You should get this one. DF (Donut Friends/1030 Jessie/Kent, OH 44240)

AGE NINE • Gross Times CD

Nope, I just don't like this one bit. Reading the social lyrics it seems impossible for some one to sing them without strong feelings. But somewhere between the grooves and my gut it just ends up coming across as cheesy. Uh, maybe this sounds like Eyelid transmogrified with Sick of It All, I think. Eight songs. DF (Resurrection A.D./PO Box 763/Red Blank, NJ 07701)

AGEING • Fragments 10"

Oh no, another dull record. Ageing seems quite well intended and they appear to have the necessary fuel to get a good fire going. But this 10" only smolders. The musicianship came right off the assembly line and they do the rock star (up from with reverb) vocals that I can't stand. Six songs with lyrics printed in English. Bummer. DF (Twilight Records/Marco Voltani/Via Calzolari 3/40128 Bologna Italy)

ASSFORT • 7"

The Japanese are crazy when it comes to making music. This band is awesome. Kick ass tight, jump everywhere, scream everything punk rock from Japan. The lyrics are in Japanese. There is nothing that could be better about this record. Perfect. MR (Prank/PO Box 410892/San Francisco, CA 9414-0892)

THE ALL-WOMAN BROTHERS BAND • Payback... 7"

The song "Witch Hunt" is a boring rock song with semi-hard edged female vocals. The other song, "Payback," is a very pleasant, catchy indie-pop tune with syrupy-sweet female vocals. Final score: good songs-1, bad songs-1. Tie. MARK (Sloth/133-16th Ave. N.W./Calgary, AB/T2M 0H3/Canada)

AVENUE VENDOME • 7"

Fuck, I just couldn't get into this at all. Boringly repetitive lo-fi garbage. No lyrics, no vocals. Ugh. I hate this crap. KM (Man With Gun/4910 Washington St./Downers Grove, IL 60515)

ALL ELSE FAILED • 7"

I don't think I could compare this to anything if I wanted to. There is this ever-present layering of different vocals that produces a sort of dioning effect. The music varies quite a bit from fast to softer melodic. I caught a definite groove. My head was bobbing and I wanted to sing along. Unfortunately, no lyric sheet. I found All Else Failed refreshing and something I would buy. SS (PO Box 100/Upper Darby, PA 19082)

ADJUSTING DISTORTED INDIVIDUALS • Train of Thought 7"

And this and that and strum and drum and scream and shout and this and that. Chug, chug, chug... it's about that exciting. The lyrics actually make for interesting reading, but the sound is completely flat. I would like to say more about this record, but I am just not inspired to do so. DF (Rigged Records/PO Box 7165/Rochelle Park, NJ 07662)

BLANKS 77 • Killer Blanks CD

Seems to me like this CD is mostly a collection of previously released stuff by these guys. Twenty-one simple, snotty, '77 style pogo punk songs that are very fun and catchy. Great stuff! MARK (Radical Records/77 Bleecker St./N.Y.C., NY 10012)

BLACK FORK • 7"

Oh please. This shit makes my skin shrivel up like the salt-covered mucus membrane of a banana slug. It's like Old Skull (although these folks play tighter) with the nerdy white girl on "In Living Color" on vocals. Screechy, monotonous, whiny crap. Sorry, it's fast and all, but it falls short of the finish line. That's a definite understatement. DO (Zafio Records/PO Box 40004/Berkeley, CA 94704)

BACKDRAFT • The End CD

For those who've heard of Feeding the Fire, this band is made up primarily of the same people (doing the same things - vocals, guitar, bass and drums = same; change = second guitar). The music is metal influence, hardcore tainted and fast. There's a little overuse of the double-bass pedal on most songs, but it doesn't completely tarnish the finished product. The intelligent vocals focus primarily on keeping the (internal) struggle going. Resist! Solid finish from this group of Dutch edgers. MM (Crucial Response Records/Kaisersfeld 98/46947 Oberhausen/Germany)

CALABASH CASE • 7"

This band pulls off some really unexpected sounds and still holds together with tons of energy. They use a lot of unusual melodies that are kinda Jehu-style, but have a more laid-back groove. Both songs are really incredible and instantly pull you into a dynamic exploration of sonic power. A very tight and very solid band; no disappointments from Wrenched so far. JI (\$3 to Wrenched records/PO Box 2096/Del Mar, CA 92014)

CWILL • SevenInch 7"

I never thought I would be raving about a band because of the violin player, but the violin is exactly what sets Cwill apart from many other bands with similar musical stylings... Their sound is harsh with throaty, growling vocals and metal influenced semi-moshy tunes. The violin layered on top adds a moody and almost sad feel. If you like it heavy and harsh, but aren't afraid of something unique then dig in. Lyrics are political and the design is effective. KM (Sacro Egosimo/Felberstr. 20-12/1150 Wien/Austria)

CABLE • Variable Speed Drive LP

To my understanding, these guys are well liked. They play hard music heavily salted with rhythm and a few melodic parts. Lyrics deal with reflective angry ideas that sort of tell stories. It is sung with hardcore yells. Not too original, but very good. SS (Doghouse America Incorporated/PO Box 8946/Toledo, OH 43623)

CAPTIVE NATION RISING • Rebirth CD

A well kept secret is that I actually like reggae, so I was kind of looking forward to listening to this with the expectation that it would be straight up reggae or at least rasta influenced. Unfortunately there are only four songs and only one of them really was of interest to me. At times they remind me of 7 League Boots, which was another band that played reggae influenced rock. Lyrics are religiously political, which is to be expected. Too much rock, not enough reggae. KM (Uprising Communications)

CHURCH OF ASTRONAUTS • 7"

Well, these fellows hail from Louisville, and this is not totally unlike some certain well-known indie-rock slacksters from that very region. Since many bands match that criteria, I shall specify: Church Of Astronauts begin their record with some pretty, slow, tweaky-sounding guitars that pack a tight groove which picks up into a full-scale examination of the potential of their instruments to illustrate disorienting, swirling, yet intelligible audial landscapes. Gruff, mean vocals over frightening, clanging music (Ohhhh...Karp). By no means is this atonal; just original. Maybe a less emo and more hectic Christopher Robin. Totally radical. Totally unintelligible lyrics, gee, that's cool. JI (\$3 to Ghetto Defendant/2046 Sherwood Ave./Louisville, KY 40205)

CALVIN KRIME • Kids Incarcerated 7"

I give this indie punk some credit for being more interesting than usual (although what's up with this band name). The bouncy sound is flavored quite a bit by harsh sounds and the result is something they can call their own. Their are neat personal lyrics in all four songs and this comes with a big sticker. I figure this is what Skene does well. DF (Skene Records/PO Box 4522/St. Paul, MN 55104)

CONSTATINE SANKATHI • Baby Unicorn... 7" I really like these kids. They've a fresh quirkiness about them with the funky trumpet bits, but are crazy and chaotic and catchy as hell and aren't too caught up in the wacky shit. Just enough to set them apart from the competition... Gnarly. Poetic and angst-ridden lyrics and music that has just as much nervous energy and feeling to provide the perfect compliment. Nice, boys. DO (\$3 to Spearfinger Records/8 Great Oak Rd./Voorhees, NJ 08043)

CAROL • Prefabricated 7"

Fucking brutal, moshy and intricate all rolled into one. Acme genetically engineered Rorschach to produce this offspring. Lyrics to two songs are in English and the other song is in German. I recommend getting this before it gets you. Yes, it is that good. MM (Markus Haas/Bismarckstr. 55/28203 Bremen/Germany)

C.R. • 7

Holy fuck, C.R. is awesome! All ten songs are power driven, angry and energetic. The style is fast and thrashy with solid screaming, and the layout and lyrics are equally as interesting. Honestly, this is one of the best 7's I've heard in the last few months. Totally awesome. KM (Reservoir/PO Box 790366/Middle Village, NY 11379-0366)

DOOM • Fuck Peaceville Lpx2

I've never really paid too much attention to Doom, but I'll have to admit that this turned out really good. There aren't any unreleased songs, though some of the material is re-recorded. There is something like 70 minutes of music and thirty-seven songs in total. A great deal for hardcore Doom fans, and a nice introductory for anyone that is interested but not yet seasoned. Punk as fuck. KM (Profane Existence/Grade A Thrape)

DAY BY DAY • We Need More Than Your Compassion 7"

Initially I was not into this because the vocals are really high pitched and I swear they sound too fast. The record plays at 33 RPM and I kept checking to see if I had accidentally set it at 45 RPM!! The music is kind of melodic, as is the singing, and the main theme of the record is animal liberation. Most everything is written in German though there are a couple of English translations. A decent record, but if you have any problems with chipmunks doing vocals for punk bands then maybe you might steer clear. KM (Diakonissenstr. 21/76199 Karlsruhe/Germany)

DEADWOOD DIVINE • Tom Lomacchio CD

To give you somewhat of a picture, they remind me of those coffee shop type bands. All the songs are acoustic and very intricate. Ordination Of Aaron sounds as if they were a giant influence, but I don't think I can listen to this CD any longer. To put it plainly, Deadwood Divine is deadwood boring. But it can be another good CD to add to your bedtime chorus line. SA (Spearfinger/8 Great Oak Rd/Voorhees, NJ 08043)

SPIRIT ASSEMBLY



photo by Bob Peele

DECEIVED • Smash Patriarchy 7"

Here we find some above average old school crust that, while not advancing this genre's sound, does hold up quite well with others playing this type of music. Lyrically it tackles homophobia, racism, and women's rights, worthy subjects, if not overdone ones. GK (\$3 to Reiterate Records/PO Box 287/Harwinton, CT 06791)

DAVENPORT • Big Ticket Plus 12"

Not in the least bit the emo that I expected by looking at the cover. It's got a quirkiness to it, with the crazy timing that a lot of San Diego/Washington D.C. bands have, some nutso guitar-work and a ton of the same distorted vocals... the mix is kind of weird on some songs and the music hits some bland spots, but overall it's decent. Not especially fresh and different, but above the Mendoza line. DO (Peas Kor/PO Box 81116/Pittsburgh, PA 15217)

THE DRAPES • All We Could Afford 7"

Fast as heck and melodic too, with crazy fucking drumming. The singer sings with a lot of feeling and there are good backing vocals as well. Although this type of melodic HC is pretty common these days, these guys do it very well. MARK (Over The Counter Records/94 Calypso/Casper, WY 82604)

ERASE TODAY • A Big Yes and a Little No 7"

A cool vocalist could make this record entertaining, because the sound is very rock and roll. I'm talking about fun like bananas. Sadly, the vocals are stinky. Dull like a spoonful of flour in your mouth. Three songs with personal lyrics. DF (JSNTGM Records/64 Sedbergh Avenue/Blackpool/Lancashire/FY4 4DQ/England)

EURICH • The Unified Theory 7"

This record goes back and forth between plowing hardcore and caustic vocal attacks. I'm talking about caustic like concentrated acid. It's a nice sonic combination that works well. I wonder if ballistic records like this wear out the needle on your turntable more than others? This one suits me just fine. It contains five songs and the packaging is on the science tip. DF (\$3 to Fragile Records/PO Box 442/Ladson, SC 29456)

ETHEL MESERVE • 7"

Hmm, twangy, quirky, unusual melodies really make these guys stand out. I've listened to so many records that are hard to pay attention to, but this is one of those that can not be ignored. The unique song structures keep pulling you back in. I think comparisons are pointless, but I'll say that this sounds like a cross between Samuel and Five-O only more hardcore oriented. DF (\$3 to The Flutterby Tree Conspiracy/PO Box 4164/Crofton, MA 21114)

ELEVEN THIRTY FOUR • Dying 7"

I think many people know what these guys are about. This is not one of the hardcore bands that I follow very closely, but I can tell you that this is no departure from their style. This is not dangerous, fun, or soothing, but if you are a fan, you will probably want to buy it. The packaging is extremely minimal but the lyrics to both songs are printed on the back of the sleeve, and the vinyl is fashion. DF (New Age Records/PO Box 5213/Huntington Beach, CA 92615)

ENKINDEL • Some Assembly Required CD

The sound of this CD is very comfortable, familiar and soothing. Please note that these are not always good things for sound to be. I'll say it sounds a bit like Still Life in an Art Monk Construction kind of a way. No, it's not as powerful as Still Life, but it does have a decent bite to it. The lyrics are mostly personal, and they use an indulgent amount of color in the packaging. DF (Initial Records/PO Box 251145/W. Bloomfield, MI 48325)

EYELID • Bleeding Through 7"

This says limited edition, available only on summer tour 1996. So I don't know if it's still available. People are gonna call this typical straight-edge music. To some extent it is, but they do it very well. If that is your cup of tea, you gotta check Eyelid out. The lyrics are personal with layered vocals. I've seen Eyelid live and the kids love them. They do a good job at transferring that energy to vinyl. Good band. Great production. SS (\$3 to Phyte Records/PO Box 14228/Santa Barbara, CA 93107)

ENEWETAK • And The Beat Goes On... 12"

This is a great record. Enewetak has a post Korschach sound that features a heavy approach, a bit of metal, and lots of raspy vocal work. But Enewetak does this style with a certain flare of originality, which is important these days since so many bands are going for this sound. The packaging is sparse (you know the envelope for a cover style) and effective. Believe it or not Enewetak is not from Germany, but rather they hail from California (San Diego). KM (Revolutionary Power Tools/PO Box 83694/San Diego, CA 92138-3694)

EBOLA • LP

Ouch. Another heavy hitter from England. The music is mid-tempo to fast, with plenty of power. The male and female vocalists rasp out some political lyrics that are backed up with thoughtful graphics and commentary in the 28 page booklet. Similar to Health Hazard, and very much in the vein of lots of the other good stuff on Flat Earth Records. A good label, and another good band. KM (Flat Earth Records/Bradford Music/PO Box 169/Bradford/BD7 1YS/United Kingdom)

ENSIGN • CD

This sounds like late '80s SxE. Fast, tight picking guitar parts turn into chunky breakdowns with emotional, shouted vocals and strong back-ups. Well played stuff but not enough personality to set it apart from similar bands. There's only five songs on this CD which seems kind of wasteful to me. MARK (Indecision/PO Box 5781/Huntington Beach, CA 92615)

EQUITY • 7"

Man, this sounds so fucking familiar, and yet I can't quite figure out why... The music is hard and driving, the vocals are harsh and convincing, and the lyrics are political yet human... Struggle and Downcast are certainly influences, though maybe indirectly. Every listen is enjoyable, and I'm not let down by the lyrics or presentation. Totally cool by

EX-IGNOTA • Lazarus Is Back 7"

Like myself, Ex-Ignota is influenced by all musical styles but cannot be compared to any single band. This is what makes their shows so much fun time after time and this is what keeps their record on my turntable. Here they do two rockin' hardcore numbers and one experimental track. Each member contributes to the individuality of the record, but Ben's vocals are by far my favorite. I cannot sit still while listening to this and I can't wait for them to come back when the summer is over. (Thanks to Ex-Ignota and friends for doing all of those great house shows!) DF (\$3 to Ebullition/PO Box 680/Goleta, CA 93116)

EDITH • 7"

Oh shit not another boring pop punk record. Edith is your common day garage surf rock type band, but a monotonous one at that. Slightly catchy, yes, but nothing to get me too excited. No clarity in the layout, no inside information on these kids, and no lyrics. This music has nothing in common with me so I have nothing more to say. Thank you. SA (Reptilian Records/403 S. Broadway/Baltimore, MD 21231)

ENDIVE • 7"

The Mid-Westerners sure know how to play that pretty, melodic indie-punk... Endive features pleasant, mild female vocals over rocking riffs... most enjoyable, old chaps. The singer sounds rather like Morrissey would have if he was a little girl at some point in his life and sometimes there are some quiet yells from a kid of the male persuasion (I think he might be locked in the basement... you might want to help him). Anyway, fans of Art Monk and Jade Tree might want to check these folks out. DO (Multipurpose Records/PO Box 5402/Lafayette, IN 47903-5402)

THE FORBIDDEN DIMENSION •

Halloween Everywhere 7"

Goddamn! I love it! Well produced punk 'n' roll with super vocals, an organ, and creepy lyrics. Imagine, if you will, Groovie Ghoulies fronted by the guy from Naked Raygun singing songs about "A Cold & Lonely Evil," and "The Marrow-Eaters." This is great shit, if I had a top ten list this would be near the top! MARK (Melodiya Records/2523a 17th Ave. S.W./Calgary, Alberta/T3A 0A2/Canada)



photo by Shawn Scallen

SURF & DAGGER

me, which means two thumbs up and a recommendation. KM (\$3 to At A Loss Record/PO Box 3231/Auburn, AL 36831-3231)

EUCHARIST • LP

Eucharist barrels through fourteen songs on twelve inches at forty-five rotations per minute with unrelenting force. Much like a faster Dead And Gone, but expressing about as much dissatisfaction, pain, and dreariness with ugly roasted-throat vocals. I like the simplified Econochrist-type of melodies on this, but there is also a lot of heavier grind and thrash stuff that I'm not as wild about. I'm glad this style is still being played though because it is a really genuine hardcore sound that fucking rocks and was started by some great, original punk bands. JI (\$5 to Mountain Records/PO Box 1172/Huntington, NY 11743)

ENDPOINT • If the Spirits Are Willing & Catharsis CDs

If you're into hardcore and have never heard of Endpoint then you missed a band who's existence followed a bell shaped curve. Their first albums weren't incredible and neither were their last (college rock, eh Rob?). Catharsis was their apex. I would say if you're interested in Endpoint, get the Victory release of the band By The Grace Of God. If you like this, get Catharsis and their album prior to that, In A Time Of Hate. If you're still looking for more, try the If The Spirits Are Willing re-release which is laden with metal riffs and was originally released by Slamdeek Recording Company in 1989. Both re-issues have nice layouts and packaging, and they will complement the collection of any true fan of early 1990's hardcore. MM (\$10 to Doghouse Records/PO Box 8946/Toledo, OH 43623)

FREAKSHOW • Fuckers Of Defeat 7"

Very, very Man Lifting Banner (i.e. thrashier '88 type hardcore), to the point of rip-off at times. Competently played, though nothing new and not as good as MLB and the lyrics border on the simplistic at times. Worth checking out if you're really into MLB type stuff. BH (Daniel Ferrero/PO Box 506/29640 Fuengirola/Malaga/Spain)

FORCED TO DECAY • Yggdrasil 7"

This one is deserving of all my favorite adjectives: heavy, brutal, powerful, and fresh. Fuck, it's good. I think some bands just like the way hardcore sounds and then endeavor to produce that sound. Many of the good bands (this one included) use it as a medium to express the turmoil that is unique to themselves. Fuck. Three songs in German and English. DF (X-Mist Records/Riedwiese 13/72229 Rohrdorf/Germany)

FRODUS • *Frodus Sound Laboratories 7"*

Heavy Fugazi influence here, but these guys are heavier yet lack the punch of Fugazi. This is still well worth listening to though it doesn't particularly stand out. BH (Lovitt records/5800 W. Friendly Ave./Box 17358/Greensboro, NC 27410)

454 BIG BLOCK • *7"*

The little bio that comes with this talks about how 454 Big Block are "bringing back hardcore pride," but what I am hearing is second generation Sound Garden. The music is energetic and that is important, but grunge is grunge. I was glad when this finished spinning... KM (Big Wheel Recreation/325 Huntington Ave #24/Boston, MA 02115)

THE FUMES • *Elainethrower 7"*

Rocky punk type stuff, reminded me of the later Jerry's Kids stuff, but with a tinge of Bad Religion ineluctability. Then there's the AC/DC cover which sounds more like Blast or Black Flag with cheesy guitar solos. No lyric sheet, instead you get a montage of newspaper articles about fumes driving people from their homes, etc., HA. It sounded OK, just lacked the punch to keep me interested. BH (Trench Records/PO Box 1222/Spokane, WA 99210)

THE FORTY TWO • *7"*

Light rockin' stuff with raspyly sung vocals... at times it reminds me of Five-O but not quite as good. Decent enough, but neither song managed to make me cry, laugh, or dance... I did tap my foot. Okay at best... KM (\$3 to Concurrent/PO Box 55462/Atlanta, GA 30308)

FARKCUS AFFAIR • *7"*

I could see these fellas playing with Garden Variety quite a bit, and, like Garden Variety, they're probably much more powerful live. Their music is listener-friendly enough, but fails to utilize the whole dynamics thing...it gets going and stays going right through the end, with not a hell of a lot of variation. As I said, I can find some enjoyment in this borderline-indie rock platter...it's simply not a smorgasbord like The Promise Ring or Seven Story Mountain. DO (Reservoir/PO Box 790366/ Middle Village, NY 11379-0366)

FIELD DAY • *Enough For Two 7"*

These people are definitely on the socialism tip and I dig that. Red stars and Soviet shit all over the place. What is missing is a lyric sheet and about everything else (as far as inserts and labels). Extremely pop! Total radio stuff, but cheezier. I'd rather just look at the red star graphics. SS (Melodrama/2523 17 Ave/SW Calgary AB/T3E 0A2/Canada)

FINAL CONFLICT • *7"*

What the fuck? Final Conflict coming out with a new 7"!?! Crazy. I saw Final Conflict's last show several years ago... whatever. Anyway, they're as good as ever. Political hardcore influenced by English punk and Crucifix. The design is beautiful with the art being done by Pushead. If you liked Final Conflict's LP then this is certainly worth checking out. Good then, and good now. Still, it is a bit weird that they would resurface after all these years. At least they have Ron on vocals, because there was a time when they were playing with a different singer... and that wasn't nearly as good. KM (Bacteria Sour/PO Box 422986/San Francisco, CA 94142)

FRANCES GUMM • *Subtraction 7"*

I have no problem with people sending indie rock to HaC. I just wish it would be better than this. These songs are well done and probably sound great at the local house shows amidst all your friends, but outside this realm it is entirely standard and typical. Three songs on fashion vinyl. DF (It Won't Go Flat/PO Box 379463/Chicago, IL 60637)

FIELDTREE • *Fleas In His Collar 7"*

A better packaging job for Fieldtree's second release... for a completely new sound. They opt for mellow vocals, intricate guitar-work and overall a more digestible, almost poppy at times, sound. I'm not sure which I prefer, their chaos (which was pure but ugly sometimes) or their rock (which comes off nice at points and sappy at others). Hmmm. You make the call. DO (Winter Records/PO Box 43022/London, ON/N6C 6A2/Canada)

GINK • *Would You Ever... 7"*

First of all, I want to start by saying how shitty this recording is. The vocals are too loud while the bass is tossing mud all over the guitars and the whole arrangement of the mix is a mess. Then, they look like rockstars with their *Radiohead* haircuts and such. And also they sound like another boring and poppy alternative trend (don't get me wrong I am impressed with some bands that create that "poopy" sound). But for 2 or 3 dollars I highly do not recommend this. SA (Potential Ashtray/110 Oxford Road/ High Wycombe Bucks/HP11 2DN/United Kingdom)

TOP 10

Felix Von Havoc • *The Misfits???*
THE HEARTBREAKERS - *LAMF* LP
STRICKNEIN DC - *7"*
REVOLUCION X - *7"*
CLUSTERBOMBUNIT - *10"*
POLICE BASTARD - LP
Sin City by Frank Miller
Stewart Home (fiction and non-fiction)
DAWNBREED - LP
MISFITS - live
The Star Wars Trilogy

GUYVER ONE • *7"*

These guys first came to Goleta around a year ago and they were pretty good. They seem to come back about every other month and each time they get better and better. This record is an accurate testament to what they have become. And that is an extremely intense hardcore unit. They're so out of control when they play live that I often fear that they will self-destruct right in front of me. After a show feel free to ask for a body piercing or an avocado. Even the lyrics are intense and go nicely with the wall of sound that they produce. The packaging is beautiful. This one is essential. DF (Inchworm Records/53 W. Park Av./Lindenwold, NJ 08021)

GOAT BOY • *Struggle for Power 7"*

The Goat Boy sound is still evolving. This record finds them a bit more diverse and varied. There seems to be a bit more dual vocals than I remember from their last 7". The lyrics are still political but it sounds like this record has more rhythm and melody. That is to say, it's more catchy sounding. Four songs. DF (\$3 to Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

TOP 10

Kent McClard • *idiot man*
SCATCHA - *Respect Protect...* LP
C.R. - *7"*
JENNY PICCOLO - live
SUBMISSION HOLD - either *7"*
IN/HUMANITY - live
Warcraft II (PC game)
Warhammer (PC game)
MONSTER X - *7"* (on Ebullition)
SEEIN' RED - *7"* (on Ebullition)
Lisa Oglesby (she'll be missed)

GINGER • *7"*

"Heavy power guitar riff-core" says the day-glo insert. Yeah. That's not untrue. The chunky sXe sound is the predominant theme for the day. Monotone Bob is apparently on vocals...it kind of brings the whole thing down a bit. It's sort of cool, but really could use some vocal variation here and there. Strain jams with Triggerman with a sedative-induced frontman. Yeah...heavy power guitar riff-core or something. DO (\$3.50 to Reptilian Records/403 S. Broadway/Baltimore, MD 21231)

THE GREAT UNRAVELING • *7"*

Two songs. Low bass sounds, high treble. Cool sounding. Not much in the form of documentation. Short simple lyrics. Repetitive. In some ways this is similar to U.O.A., which seems appropriate since Tonie Joy of U.O.A./Moss Icon is part of this trio. I am looking forward to seeing them live. (Vermiform Records)

GET UP KIDS • *7"*

One of the hottest little numbers I've heard in a long while. A lot like Jimmy Eat World in its groovability and the dancy feeling it gives the listener. It reminds me of a ton of different bands, yet has this freshness to it... Also includes that great, snappy snaredrum sound that Braid and Amber Inn both employ. This puppy really gets moving! Melodically-yelled, straining, powerful and oh so worthwhile. Reminiscent of the Rusty James 7". DO (\$3 to Huey Proudhon/4308 Oak Apt. S/Kansas City, MO 64111)

GIANTS CHAIR • *7"*

These guys are fellow arts-and-crafts enthusiasts... and great music-makers to boot! What a terrific combo! Not quite as moody and discordant as the LP, but still has the whole Jehu time scheme going on. Few bands can pull off this kind of shit without boring the hell out of me. The Chair can and does. If you liked the album, you'll certainly be down with this one. If you've yet to experience the Giants Chair sound, this is where you ought to begin. DO (Caulfield/5701 Randolph/Lincoln, NE 68510)

THE GLORY STOMPERS • *Abandoned...* LP

Solid political, spiky-hair punk rock in the vein of Aus Rotten. There's a female vocalist that sings on some of the songs. There is some pretty good stuff on this record, fans of *Profane Existence* will most likely dig this. This record comes with a big lyric sheet and a ton of punk-ass pictures. MARK (Disturbance Records/PO Box 1886/Main Post Office/Edmonton, Alberta/T5J 2P3/Canada)

GLAZERIDE • *Truly Unruly 7"*

Fugazi-ish, but rockier, doesn't have the same impact either leaving you feeling like you're listening to the college rock band that plays in the frat house down the street on Friday nights. There are some cool bits, but mostly this just bores you, so you write the review and never listen to it again. BH (Reptilian Records/403 S. Broadway/Baltimore, MD 21231)

THE GREAT BRAIN • *Satan Superman 7"*

God I thought this would be awful. Turns out I'm a dork who judges things by their covers on occasion. Really quite varied in their two-pronged attack... some poppy, jangly guitar-work here, some distorted vocalwork there, and easy to enjoy throughout. Gus (Fla.) greets Blank shakes hands with Braid who, in turn, hugs Kerosene 454. DO (Sonic Swirl/PO Box 770303/Lakewood, OH 44107)

HIATUS • *The Brain...* LP

Fast, energetic, powerful, unintelligible crusty political lyrics. There is really not much more to say. This record rocks. It has more brain piercing intensity than most people are used to. If the vocals were a bit more intelligible it might be too good. MR (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

THE HAL AL SHEDAD • *Symbol Of Sound Progress 7"*

Man are these guys great! I truly feel that if this shit doesn't get you grooving, I don't know what possibly could. This rhythmic pulsing coming through the speakers fills the room with positive energy that kicks your ass into gear. The unique vocals are only comparable to Circus Lupus, and the band carries you effortlessly through a range of emotions with their flowing style. Damn it. If you haven't gotten on the Hal Al Shedad bandwagon by now, you best get a move on! DO (Auto-Stop Records/PO Box 22068/Knoxville, TN 37933)

HUMAN GREED • *Para Eso Habeis Nacido 7"*

Potentially a brutal release of speed and power that's marred by super thin treble production that ends up really messy. Political lyrics, crusty music, nothing new, you know the drill. GK (SPL Records/PO Box 524/Stn. C Montreal/H2L4K4/Canada)

HARVEST • Worn Through The Layer Of... 7"

I can dig this. It is heavy, but does not rely on "chugga chugga." For a second, I was slightly reminded of Kill Holiday, but Harvest's vocals are the popular growl/scream. Identity is the idea throughout the lyrics of this 7". I really liked parts of this, while other parts I could do without. SS (Ferret Records/72 Windsor Drive/Eatontown, NJ 07724)

HELIKOPTER • 7"

Weird, self-indulgent, noisy pop stuff. The song "Trigger Glo" is the better of the two songs on this record, it's pretty slow and dreamy but still really noisy. The B side is harder and more rocking with distorted vocals. Nothing too spectacular. MARK (\$3 to Reptilian Records/403 S. Broadway/Baltimore, MD 21231)

HELLFIRE & BRIMSTONE • 7"

If you came lookin' for punk, you ain't gonna find it here, city boy! What we got here is some nice 'n' creepy rockabilly that's purty slow and full of haunting guitar and deep crooning vocals. This is music you would listen to while driving through the desert at 3 a.m. Fuckin' excellent!!! MARK (Black Hole Records/12 W. Willow Grove Ave. Box 130/Philadelphia, PA 19118)

HIS HERO IS GONE • 7"

When Godzilla crushes Tokyo and is busy stomping on buildings, this is what he listens to in his walkman. I'm afraid that my feeble reviewing skills can not do this record justice. When the irresistible force hits the immovable object it sounds like this record. The lyrics are more or less about the ugliness of the world. Heavy, brutal, powerful, inspiring, awesome, essential. This is so good. DF (Prank Records/PO Box 410892/San Francisco, CA 94141)

HOMEBOUND • Almost 7"

Sounds like very pleasant indie punk/rock to me. It's a bit poppy, but more in the light, Art Monk kind of way than the cheesy way. Sincere personal lyrics and swell vocals gave side one a bit of an edge, but that got a bit dull when side two was just more of the same. This is not startling, but it is nice. DF (Over the Counter Records/94 Calypso/Casper, WY 82604)

HICKIEY • LP

Three warped and demented pranksters stealing trumpets and playing their own version of punk rawk. If you've heard the 7's or the comp tracks and liked them then you will love this. But if you've never heard the band, they're one part punk, one part psychedelic metal, and three parts sarcasm, a lethal combination. GK (\$6 to Probe Records/Postal Office Box 5068/Pleasanton, CA 94566)

HOT WATER MUSIC • (Push For Coin) CD

Whenever I think Hot Water Music, the word "gutsy" always pops into my noggin. The throaty, "Bruce Springsteen-style strained vocals" (as BEN put it in HaC #7), along with the flat-out rock 'n roll they play just comes across pretty powerful (macho, yes, but in a fun way). CD e.p.s suck, however... too rock star in my humble opinion. Good while it lasts. DO (Happy Days Records/PO Box 4315/HIGHLAND PARK, NJ 08904-4315)

INSIDE • CD

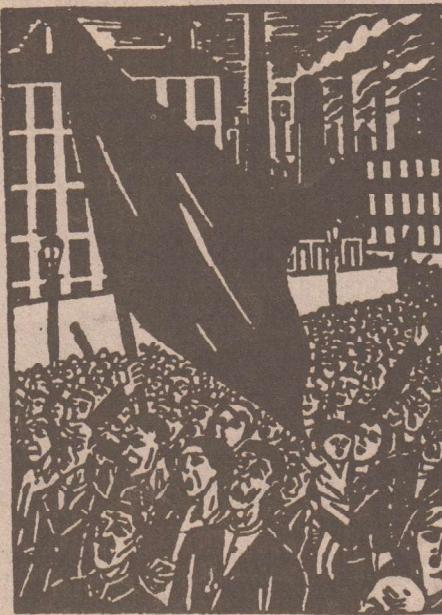
Overall this is pretty decent sincere sounding punk (hardcore) in the slow to mid tempo range. My only complaint is that it sounds a bit too polished. The vocals are way up front and have that hi-fi studio sound. However this does enable you to make out the personal lyrics (that are not printed otherwise). The songs all sway back and forth in a meaningful way and are well composed. I just think the production makes it a bit sterile. DF (Sunny Side Up Records/PO Box 16/Miller Place, NY 11764)

INDIFFERENCE • 7"

This is some intense hardcore that also reminds me of bananas. I eat them all the time because they're good, but sometimes I grow weary and need something more exotic. This is a good record, but I'm a little burnt out on it. I'll say it sounds like Jihad, but I like Jihad more. Three songs with personal lyrics. DF (\$3 to Struggle Records/130 Stobe Ave. S.I., NY 10306)

INTRO TO AIRLIFT • 7"

They call their music, "modest, light hearted, yet deep and painstakingly crafted janky pop songs." I agree with modest and light hearted. I can't tell whether or not they are painstakingly crafted, but it's not that relevant. The songs do not sound deep to me. I don't know what "janky" is, but it sounds appropriate. DF (Red Dawg Records/PO Box 2192/Bloomington, IN 47402)



ISTRALES • Bisos CD

The latest release from one of my all-time favorites.... I can't believe this crap. Last time they tried their hand at mixing bad rock with dj scratching... this time, well, they really outdid themselves. The bad rock remains, but now they throw in some kind of an attempt at ska, hillbilly shit and Gerardo! This is incredibly awful... If you want it, it will set you back \$16 (but the postage is paid). Great deal. DO (Raios/Via Angelo Roth 13/C/07100 Sassari /Italy)

INQUISITION • Red 10"

First off, this is the Inquisition from Canada, not the one from Virginia. Okay, this is a very decent punk rock record full of hooks and catchy, sing-along choruses, a bit similar to some of Rancid's earlier stuff. There are some cool social/political lyrics and a nifty little lyric booklet so you can sing along while you pogo. MARK (Melodiya Records)

TOP 10

Dan Fontaine • Mr. Phood II

HIS HERO IS GONE - 7"

GUYVER ONE - 7"

V/A - For Want Of 7" x2

H:G Fact Records (Japan)

MASADA - Hei CD

THUMBNAIL - live

IN/HUMANITY - live

MAN IS THE BASTARD - live

JENNY PICCOLO/LOCUST - 5"

EX-IGNOTA - Lazarus Is Back 7"

ICE 9 • Psychology And Extreme Violence 7"

I am tempted to reprint my review from issue #9 of the first Ice 9 7"... their music is still tight, complex and powerful. And while I still hear a bit of Rorschach and Black Flag, it is even more distant this time around. Ice 9 are Ice 9. I still wish there was a lyric sheet. If you're into powerful and complex music that pounds on your brain then let this shit beat on you for a few minutes! KM (Rhetoric Records/PO Box 82/Madison, WI 53701)

INFIND • Absence 7"

This is really quite good. The style is very much like Still Life, Boys Life, Christie Front Drive, etc... only thing is, is that Infind often has a really powerful guitar sound that cuts thick and heavy. More songs for lovers, but utilizing a bite with a more than just molars. Lyrics are what you would expect. KM (Struggle Records/130 Stobe Ave./SI, NY 10306)

JUGGLING JUGULARS • ...For Humanity CD

Nine catchy hardcore songs from Finland. Some are fast and some are a little slower. None of them bored me. The 2 guitars stood out on the slower songs and they were very nice to my ears. Vocals vary from song to song. Aggressive and angry to catchy and smooth. Sincere lyrics mostly about scene politics and people, you know, the kind of people you write angry songs about. MR (Hiljaiset Levyt/Hicks-043/Box 211/33201 TRE/Finland)

JAVA CHRIST • Songs To Confuse Slam... 7"

OK, I'm now going to begin referring to House O' Pain as a subgenus of punk. They consistently put out party punk and this is definitely the best offering from their discography. Java Christ doesn't try to be anything more than the others, they just do it better. A couple songs are ska influenced and a couple are punk blasts. Sounds like older Rancid records. DF (House O' Pain/PO Box 12086/Nashville, TN 37212)

J CHURCH • Kittums In A Coma 7"

This consists of 3 cover songs; "Creep" (Radiohead), "Girlfriend In A Coma" (Smiths), and "Lines" (is this a cover?). Although these are pop songs, J Church sound less poppy than what I've heard from my very limited experience. I love the song "Creep" and J Church does it well. However, the "ch-chunk" sound was lost. "Girlfriend" is better left to The Smiths. This was recorded way back in '93 and previously released, so maybe you have it (hey, last weekend I saw the J Church bus). SS (Broken Rekids/PO Box 460402/San Francisco, CA 94146)

JOHN HUSS MODERATE COMBO • 7"

Uh... I'm not sure what to think of this. It might be kind of a joke, but I really didn't find it very amusing or funny. It isn't punk or anything, it's like some lame band you might see playing in some cheesy, pseudo-intellectual coffee house or playing on the street for spare change. Bad is all I can come up with. MARK (It Won't Go Flat/PO Box 379463/Chicago, IL 60637)

KITTENS • 7"

Thrashier Drive-like-Jehu type maniness that slips into a techno-thrash type thing with crazy effects on the vocals. Pretty good, except most of the songs are just the same thing over and over again and get old really fast. The recording is somewhat crappy too, and the lyrics seem to be little more than non-sense. BH (PO Box 1457/Bentall Center/Vancouver, BC/V6C 2P7/Canada)

LIMECELL • 7"

Since the first side of this record begins with a song called "Crack Hooker" I decided to be really difficult as far as being impressed by their bouncy, tough punk rocker sound. Wow, I guess it's really punk to go around offending random people. Yeah, fuck the punks, pogo all night, and drink, then sleep in yer vomit and semen, raarrgh. It sure is more fun to review this record than to listen to the whole damn thing. Read MRR if you want to hear from someone who respects this shit. JI (\$3.50 to Blackhole Records/12 W. Willow Grove Ave. Box 130/Philadelphia, PA 19118)

LESS THAN JAKE • CD

Definite ska music, but with a good hardcore influence-enough so that I think a lot of hardcore kids would enjoy this CD. There is a good Face To Face/Rancid influence in there; some songs stray almost completely away from the ska and go straight punk. The voice is raspy and the guitars keep swapping between the usual ska high note riffs- to some good deep hardcore sounds. The recording is good, but the packaging is a bit shaky; only a folded photo-copy, one sided cover. No lyrics, but by the looks of the song names they are probably not too serious. A definite bonus though is the colored/glossy poster and sticker to boot. It's not my type of music but I'm sure a lot of people will like this catchy shit. SA (PO Box 12081/Gainesville, FL 32604)

THE MAN I FELL IN LOVE WITH • 7"

A few more listens and I'm sure I'll like this one. I hear a distant Mineral/Texas Is The Reason influence but not as complex and as beautiful. And you can even say that they've thrown Pitchfork on the turntable a few times. The songs tend to drag on and on. The vocals could be marked as soothing and really content. Nothing too extravagant about this record, just simple listening for your pleasure. I recommend this 7" to fall asleep to and I'm not being sarcastic.

SA (Donut Friends/1030 Jessie Ave./Kent, OH 44240)

MAGGOT SLAYER OVERDRIVE • 7"

Fast thrashing punk with guitar solos and songs about Michael Jackson. This sort of reminds me of The English Dogs when they started playing furious metal. Songs are not too short and pretty metal in the old school sense of the word. MR (Epistropy Records/PO Box 312/30003 Hannover/Germany)

MORNING AGAIN • 7"

Two kinds of heaviness here. The A side is heavy like a hammer, while the B side is heavy more like molasses. Both sides draw heavily on the metallic sounds of the late eighties. This is good, but would not go the distance with a band the likes of Uranus. Two songs with political lyrics and multiple vocals. DF (Intention Records/1345 Plato Ct./Vero Beach, FL 32963)

MID CARSON JULY • Turn The Radio Down 7"

This is really quite good. The music is melodic and very energetic. Uplifting. Hellbender instantly comes to mind as I listen, and sure I occasionally hear a bit of Jawbreaker, but I still remember a time when I enjoyed that sound. Solid song writing, and good singing. If this style of music tickles your fancy, then prepare to die because Mid Carson July do this trip right. KM (\$3 to Alone Records/77 Broadview Dr./Oswego, NY 13126)

THE MANDELA STRIKEFORCE • 7"

Yep, this record is fresh and fun. It reminds me of Ex-Ignota in the sense that it blends lots of interesting sounds together. These guys are slightly more rock oriented though. I was baffled by the insert, but all four songs are energetic and enjoyable. Their dancy, well composed sing-alongs are definitely recommended by me. DF (Ladder Records/PO Box 274/Newport, RI 02840)

MESSED UP • 12"

I'm now convinced that the Japanese hardcore scene will soon take over. I think that this is H:G Fact's first 12" offering and it's quite nice. Like many of the other records from the land of the setting sun, this too is hard and fast. But Messed Up sounds a lot tighter and, I guess more sophisticated than its colleagues. This made me run around. Nine songs with social/political lyrics printed in English and Japanese. DF (H:G Fact Records/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano, Tokyo, 164 Japan)

MANCHURIAN CANDIDATES • Suffer... 7"

Well, I gotta be honest here, I didn't expect to like this record too much. But as soon as I slapped this bad boy on the ol' turntable I was blown away! This is tight, raging hardcore with quick, chunky guitars and incredible tight drumming. The vocals are well shouted so you can

MONSTER X • 7"

On one hand Monster X play crazy grinding music with totally fucked up and distorted vocals, but at the same time there is an '88 style hardcore sound bleeding through the guitars... They slap down seven originals and one cover in just under twelve minutes. The lyrics are socio-political and there is some writing included that elaborates on the themes... the cover also folds out into a poster. I put this out, and I'm totally into it. A lot of people will certainly not be into the fucked up vocal sound, but if you like your hardcore ugly and brutal then definitely let the Monster X beat your head with their lead pipe of a sound. KM (\$3 to Ebullition/PO Box 680/Goleta, CA 93116)

MARKER • We Love Pop Punk 7"

FUCKING GNARLY!!! Faster-than-fuck, "go-gO-GO!!!" hardcore with the craziness of Struggle, with some thrash influence and more modern Merel/Iconoclast stuff going on... God. I could be TOTALLY off on this one. All I know is that it's pretty great. Attitude from Nottingham. Helljeh. DO (Easel Records/11 Berridge Rd./Forest Fields, Nottingham/United Kingdom)

NOVEMBER'S FIRE • 7"

Two songs of anger and regret. The music is good and solid, heavy and fast. At times, I was reminded of Metallica and Burn. I think more bands should include business cards. SS (Crop Circle/18 Oxford Rd/Wharton, NJ 07885)

97A • Better Off Dead 7"

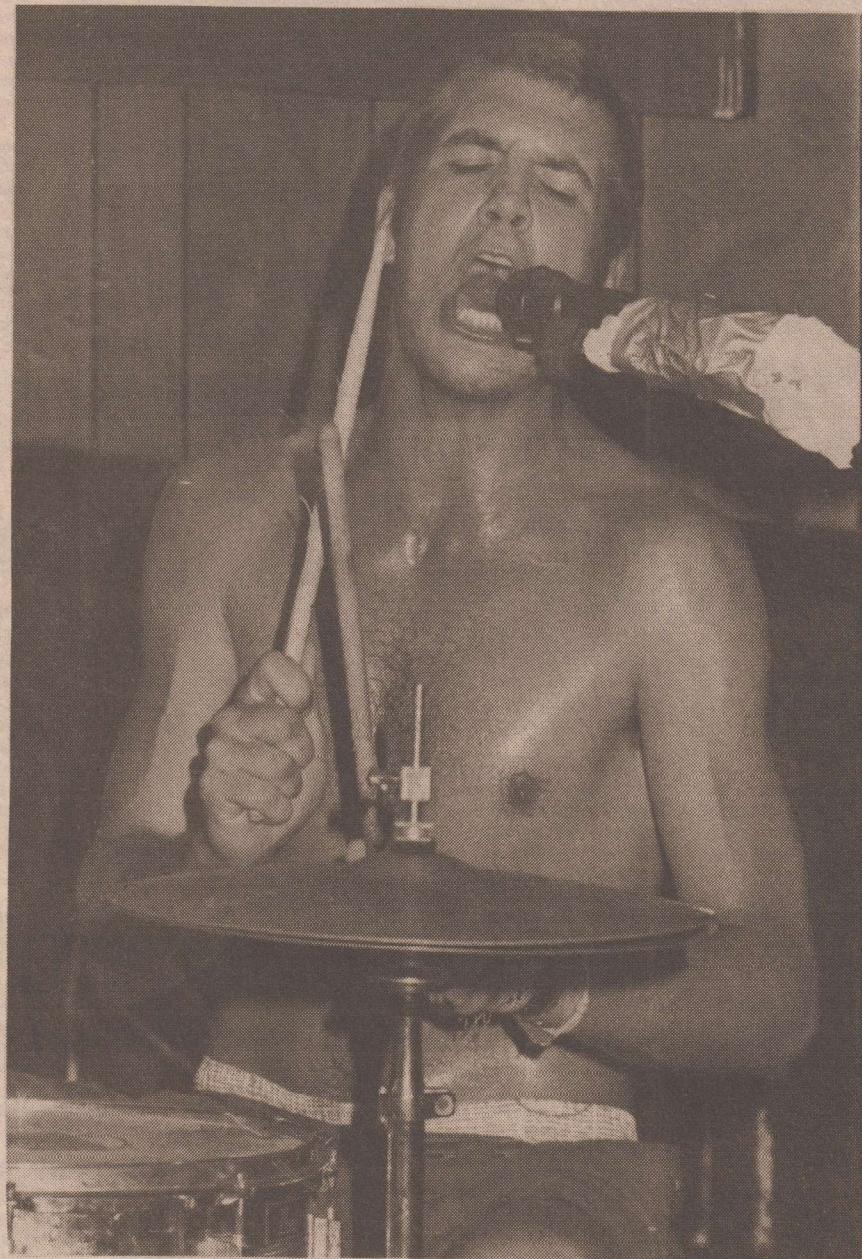
Fuck, I know there is probably some reason that I should dislike this band, but holy mother of Satan, 97A are hard-to-the-fucking-core '88 style mosh!!! Combine Youth Of Today, Wide Awake, and Infest in a blender and stand back because 97A go BOOM real loud. Pissed off lyrics that can be a bit harsh, and maybe a bit reactionary at times. I totally enjoyed listening to this, and I'll definitely be adding it to my collection. KM (\$3 to Teamwork Records/PO Box 4473/Wayne, NJ 07474)

OUTSPOKEN • Look... 7"

This bootleg could very well be Outspoken's demo, but I'm unsure since the first thing I got was the Survival 7". Nevertheless it contains decent sounding cuts of "Blind", "Look Beyond", "Own Enemy" and "Invisible." For those who've never heard Outspoken they played respectable hardcore whose themes were primarily sxe influenced. I don't believe this is a must for fans, but nevertheless it is enjoyable to review (for me, a fan). MM (Temperance/900 Tilton Rd. Suite 3/Northfield, NJ 08225)

OSTEROV P • Neverte 7"

Blazing Slovakian hardcore, fast, tight and aggressive. The politically charged lyrics are all in Slovakian but translated into English on the lyric sheet. This is some top rate hardcore, check it out! MARK (Insane Distribution/PO Box 6/501 01 Hradec Kralove/Czech Republic)



MILHOUSE • Modern Problems... 7"

I guess this isn't what I expected. It's funny how graphics can fool you (I guess). Well, Milhouse is pissed the fuck off. This translates to lyrics about Christmas and other not-as-clear topics. The vocals are screechy yells and an occasional growl. The music pleased me more. SS (Wreck-Age/PO Box 263/New York, NY 10012)

photo by Shawn Scalleu

OLD BULLS NEEDLE • Wrong Again 7"

I almost want to say this sounds like GBH, melodic punk, but it has a modern type feel to it. Actually what this sounds like is the first Offspring record, even down to the vocals. Although where that piece of shit had some changes in tempo from song to song this one does not. What this does have is four songs that all sound the same and the really annoying every other line has to rhyme thing going on in the vocals. BH (\$3 to Tim Franklin/1236 Corona #3/Denver, CO 80218)

THE PARTY OF HELICOPTERS • 7"

While being quirky and driving, yet pulling off strong, upbeat melodies, I gotta say that this swings like the chandeliers at the party where the kids have taken over the rich man's house. Sometimes the guitar's rhythmic oddities remind me of Franklin or say, UOA's simpler moments; either choppy or flowing with sweet sung vocals. Lots of great, romantic, steam-train-whistle noises and other surprise sounds popping out here and there. Outer space delight! Too bad the recordings for

REMISSION • Fetus the Code 7"

Straight forward angry hardcore with two screamers. They combine the fast hardcore sound of 4 or 5 years ago (like Econochrist) with that wicked intensity of ENT. Lyrics are all political and angry like the music. MR (Power Ground Records/1309 South 21 Street/Manitowoc, WI 54220)

RASH OF BEATINGS • 7"

Eleven songs, pictures of mutilated people, and skull graphics... combined with a musical attack that is very much along the same lines of Union Of Uranus. Heavy, quick, powerful. If you like power-violence or post-Rorschach hardcore then you should definitely check this out because Rash Of Beatings does it well. This baby spent a long time on my turntable. KM (\$3 to Sensual Underground Ministries/1430 S. Quincy Ave./Tulsa, OK 74120-5826)

THE REPUBLIC OF FREEDOM FIGHTERS • 12"

I would like to take this opportunity to renounce my U.S. citizenship...opting for that of the grand ol' Republic of Freedom Fighters. This has got some booty-shaking rhythms that remind me of Nation Of Ulysses (sort of), some chaos along the lines of Constantine Sankathi (minus the horns) and some spoken word stuff (like most emotionally-charged, sensitive bands these days). Real good. It would be a swell place to live. (If you look at the cover photo at a distance, the guy looks like Adi). DO (\$6 to Mountain Records/PO Box 1172/Huntington, NY 11743-0656)

REVERSAL OF MAN • 7"

This record is a decent combination of melodies and some hard rockin'. The vocals are in the same vein as Frail. He is crying mostly about individuality. One song is titled "Roswell" for all you X-Files/saucer people fans. I guess I'm not too moved. SS (Valrico Records/PO Box 177/Valrico, FL 33594-0177)

SPUT • 7"

I hate these type of bands where the music starts you off in a colorful way and you start to groove a bit, but then the vocals come in a very unpleasant fashion. Unfortunately, Sput was the first example I could think of. You see, the music obviously plays at 45 but the vocals sound like they are played at 33. Sput could be taking the Morrissey approach, however I wish they didn't. If these musicians form another band I would definitely give a listen. As for the singer, I wish he would realize what era we happen to be living in—definitely not the '80s. SA (It Won't Go Flat/PO Box 379463/Chicago, IL 60637)

SCATHA • Respect Protect Reconnect LP

This is totally awesome. The music is mid tempo hardcore with semi-harsh vocal work, but there is a lot of catchiness involved. It isn't mindless or mundane. The songs are actually kind of tuneful and catchy (in a way that reminds me of some of Econochrist's early material). The enclosed booklet illustrates that Scatha has their shit together. They can play great hardcore music, write good lyrics, and they are certainly capable of deep thought. Very good. KM (Flat Earth/Bradford Music/PO Box 169/Bradford/BD7 1YS/England)

SUBMISSION HOLD • Garlic For Victory 7"

Wow, I can't believe I've never heard this band before. Out of nowhere I get these two singles by Canada's Submission Hold, and low and behold I am totally impressed. The vocal work totally reminds me of the vocalist from Crass's *Penis Envy* and at the same time I am also reminded of Spitboy's vocalist. Either way, Submission Hold's vocalist has a great voice and a great style. Combine this with the fact that the music is also quite good, and you end up with an excellent record. KM (Hopscotch Records/PO Box 1143/Cardiff, CA 92007)

**OMAHA • The Return As... 7"**

Could've been real good. Nice embossed cover. The label's put out some cool stuff. Kinda nifty name. The music is fairly nice, but simply put, this recording really lacks energy and the singer holds out his notes a little long. Just sort of bores me, that's all. Heard Enkindel? Sort of reminiscent (especially in the vocal department). DO (\$3.50 to Doghouse/PO Box 8946/Toledo, OH 43623)

PARADE'S END • 7"

Urgent and excellent hardcore. When I listen to this record, sometimes it sounds like they are pushing the music, and sometimes it sounds like the music is pushing them. All four songs have personal/social lyrics with a different feel. They seem to exude a shower of sincere energy without any elements of brutality. You are sure to want this one. DF (The Wordsmith Covenant/PO Box 15645/Long Beach, CA 90815)

PEZZ • Livin' the Life of Riley CD

Yet another band that is reasonably skilled at doing the same old punk sound. It's not too poppy, but not too original in any way either. Even if you don't have a music collection and don't live within the broadcast of college radio, just wait a year or two and this music will be used to sell soft drinks. It's okay, I'm just harder to please this issue. DF (Truant Records/PO Box 42185/Memphis, TN 38107)

THE PADDED CELL • I Don't Need No Arms 7"

These cats have been around for sometime in the L.A. underground scene. The singer, "Johnny Rebel" looks like Billie Joe and sings kind of like Johnny Rotten... and, continuing on with the whole '77 theme, the band plays the usual pogo-punk that goes along with it. It's not my favorite by any stretch of the imagination, but it could have been worse... though the cover couldn't. Pretty freakin' silly if you ask me. DO (\$3 to Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

photo by Jon Schledewitz

Stollen Face

a lot of these bands is always tends to be miserable - otherwise maybe some Drive Like Jehu or Antioch Arrow qualities might come to light in all the chaos. Oh, well that's coolness at its coolest. JI (\$3 to Donut Friends/1030 Jessie Ave./Kent, Ohio 44240)

THE PRIMRODS • Kneecappin' CD

This is somewhat interesting, although at 74 minutes long, I imagine it's best in snip-its. Kind of poppish in a Weezer sort of way... the insert leads me to believe that they've got a crazy sense of humor. Yeah... they're pretty neat. Hailing from the Arctic North, with P1 on drums, P3 on bass, P7 on vocals and P2 on guitar, The Primrods have a very radio-friendly sound (but also manages to be easy on my ears as well!). Oh yeah. The Burrowing Owl is on handclaps! Kind of alternative, but kinda nice... DO (2523 17th Ave SW/Calgary AB/T3E 0A2/Canada)

POINT OF VIEW • Grey 7"

Usually I really get into the mixed male and female vocal sound, but mostly this record was kind of a drag. At the fork in the road they take the light approach to music, but never end up at that really nice or sincere sound. Another mediocre record. Three songs with personal lyrics in English. DF (Mele Marce Records/Giorgio Sensi/via A. Carrante 7/70124 Bari/Italy)

PREJUDICE • CD

There's really nothing for me to get into here. The songs are sung in French (I think) with no lyrics in any language. All five songs have the most ordinary punk sound with incredibly simple song structure. This recording is like vegetable soup with no vegetables. The broth is ok, but it's just not soup without some other good stuff in it. DF (Division Records/PO Box 208/1400 Yverdon 3/Switzerland)

SUBMISSION HOLD • Kamikaze Quagga 7"
 See the above review. This is equally as good as Garlic For Victory. Great vocals, political lyrics, good intriguing music, and guaranteed to please when packaged with lots of fun stuff (poster, flyers, sticker... the works!). I've been told that Submission Hold is also quite good live. I look forward to checking out their live show. Great band. KM (Submission Hold/PO Box 21533/1850 Commercial Dr./Vancouver, BC/V5N 4A0/Canada)

SMORGASBORD • 7Kilo Future CD

This is a weird eerie one to review. The first couple songs are those weird synthesized/psychedelic tracks. Then on the fourth track it bursts in to a more hardcore version- a more Rage Against The Machine meets Helmet and Karp sound—the bass is heavy while the vocals are screamed. The next five tracks or so are similar to this heavy hitting hardcore sound. Then those long, psychedelically drawn out songs come in again which ruins the style of this band. Smorgasbord shifts in and out of styles so strangely. Anyway, this is too eerie for my ear and by pet peeves—no lyrics, no substance to the song. SA (LaNuGo/Solvn. 6/N-1533 Moss/Norway)

SLED NAPKIN • 7"

Crazy weird... ska, horns, chaotic hardcore. More crazy shit. Weird lyrics. Silly but entertaining. Saxophone and organ combined with hardcore is truly weird. I really enjoyed listening to this. And I recommend it to anyone that doesn't mind something *truly* strange. KM (Clarif Records/413 W. Hamilton Ave./Eau Claire, WI 54701)

SWALLOWING SHIT • Love Is The Act Of Being Moved Into Action 7"

Fuck, Canada has had some great bands in the last few years... Swallowing Shit has a sound that is very comparable to Union Of Uranus, but a bit faster at times, almost qualifying as straight up thrash, almost... though for the most part they play heavy stuff with low growling vocals... more of that post-Rorschach movement. The enclosed lyrics and lyric descriptions are intelligent and well done, and the cover is well designed. The world needs a cure for pop punk; Swallowing Shit drives that cure down your throat with a mighty bang. KM (\$3.50 to Commodo/1637 Evergreen Hill SW/Calgary, AB/T2Y 3A9/Canada)

SWITCH STYLE • CD

These four songs were originally released on a 7".... Switch Style is from Japan and they play heavy moshing hardcore that is influenced by the old school '88 style and which is influenced by metal and the metal-hardcore hybrid of today... If you like this kind of thing then Switch Style will blow you away. They do it really, really well. KM (H:G Fact/401 Hongo-M/Yayoi-cho/Nakano/Tokyo 164/Japan)

SPIT ACID • A World Without Heroe LP

This is yet another above average record. The songs evolve like a good story and the sound is fairly original without becoming complex. It only borders on the European edge of hardcore feel. This music seems to circle nicely around my head. The booklet appears to contain lots of info, much in German and some in English. Ten songs. DF (Per Koro/Markus Haas/Bismarckstr. 55/28203 Bremen/Germany)

SOMA • 7"x2

Surprise! The picture on the sleeve of a dog trotting through the forest gives no hint of the quality hardcore contained within. Soma's musical prowess ranges from the slow and heavy to the fast and furious. The booklet is written entirely in some other language (German?), but there is an extra insert with an English translation of most of it. The attitude is strongly straight edge. DF (Jan Middelhaufe/Bastholzweg 5/34454 Arolsen)

SHOGAZER • Hey Turkey 7"

I'm mighty perplexed by this one, one side sounds kind of like a faster 1.6 band, really technical manic stuff. The other side sounds like they just dubbed Bad Religion or one of their imitators. It says on the back that all songs are by Pennywi,... oops I mean Shogazer. Maybe the first side, but the second side: uh-uh. And they say "all songs," "both songs" would be more appropriate, this is about the shortest 7" I've ever heard. BH (Fidotrast/11641 Elizabeth/Norwalk, CA 90650)

SILENT MAJORITY • Distant Second 7"

This is pretty goddamn emo. You got your Fugazi chords, throw in some Dag Nasty, and some late '80s straight edge, add an emotional singer with introspective lyrics and there we have it. These guys sound like they could have played at the Red Barn in 1990. All in all this is pretty typical emo HC stuff, but I must say the song "Recognize" rocked me pretty hard. MARK (\$3 to Reservoir Records/PO Box 790366/Middle Village, NY 11379-0366)

TOP 10

JOHN ISAACSON • Crusher!

Motown
 FRANKLIN - live
 THE VAN PELT - LP
 EMBASSY - LP
 TEXAS IS THE REASON - LP
 KARATE - LP
 THE MAKE-UP - LP
 THE CROWNHATE RUIN - LP
 HURL - Bessemer Process 7"x2
 DAHLIA SEED - live
 THE NEED & THE PANTIES - live

STRYCHNINE • Fucked Up Inside 7"

Damn, Strychnine is totally reminiscent of Negative Approach except for the fact that Strychnine is a bit more melodic or tuneful. Everything about this record recalls the great things about early '80s hardcore. Really well done and definitely recommended to anyone that likes the older styles. KM (\$3 to Reform/PO Box 480931/Denver, CO 80248)

SURFACE • Seven Times Overfold LP

METAL UP YOUR ASS!!!!!! Don't be fooled, this is pure mosh mania! Not even metalized hardcore gone to it's worst, but worshippers of the awful metal god himself! I don't even know what hardcore bands to compare this to, it is so metal! Maybe an amateur Starkweather? Surface has pretty rad screaming vocals, and because their music is so mid-tempo and heavily oriented around chugging rhythms (as opposed to melodies) they can switch from almost any part in a song to any other part only sounding a little "glued together," if you know what I mean. Some slower transitions are rad, but I tell you, beware the beast! JI (...and then there were none...) (PO Box 4916/Thousand Oaks, CA 91360)

TOP 10

Lisa Ogelsby • Doomwheel!!!

ANOMIE - split LP w/ Peace of Mind
 IN/HUMANITY - live

Flagpole 'zine
 Zetetic #11 'zine
 Lioness 'zine

CONSTANTINE SANKATHI - 2nd 7"

PARADE'S END - 7"

Leslie K. taking over my life.

The Addiction (movie)

Icarus Was Right #2 'zine

TWO THOUSAND YARD STARE • 7"

This is good. Modern. Sounds like something that File Thirteen Records would do, or maybe Bloodlink (with a bit of a Groundwork influence). Emotive music with good sound quality (allowing the bass some volume), the occasional burst of speed, combined with a stark design... lyrics are personal, but there seems to be a political thread woven into them... (from a personal is political perspective) I like this, though I will admit that there are a lot of bands with this sound (which is another way of saying that Two Thousand Yard Stare isn't the most original band out there). (parenthesis are good) KM (\$3 to Highwater Records/2121 W. Hickory #2/Denton, TX 76201)

TRUCK JOHNSON • 7"

Sounds to me like they started out with the human ingenuity, passion, and essence that we all have somewhere. Unfortunately they diluted it with watery pop punk derivatives. I guess it's good in a passive sort of way. Is that a contradiction? Four songs with personal lyrics. DF (Truck Johnson/PO Box 3454/Omaha, NE 68103-0454)

TAPPAT • Still Believe 7"

I seem to be saying this over and over again, I guess because there are a lot of records like this. This CD is like a bull stomping and running around in circles. It has a lot of energy, and I got into a couple of the songs. However there is a connection that is not being made. The songs don't instill any kind of a feeling in me. Now imagine a bull that is actually charging you. Now that's power, but Tappat has no charge. Ten songs with English lyrics about the punk scene. DF (Katsche/Lutzowallee 96/26603 Aurich/Germany)

THE TANTRUMS • Big Dress 7"

Old-time rock riffs with a Deborah Harry sound-alike on vocals. I swear to GOD LORD ALMIGHTY JESUS CRUST that they ripped off Kenny Loggins' "Footloose" at one point in "Atomic Fireball." Oh man. They thank Black Fork! In spite of this fact, I am inexplicably drawn to The Tantrums... it's just like good times and good feelings, you know? Bouncy, catchy and fun. DO (\$3 to Zafio Records/PO Box 40004/Berkeley, CA 94704)

UNPROUD • Starved And Delirious 7"

Right on! I got a little reminded of Motorhead, but faster with grimy vocals. I think this has a specific genre term, but I don't know it. The lyrics are straight political. Encompassing religion, gang violence, and killing the wolves from the helicopters. They also have cool pictures relating to each topic. I dig this attitude. SS (\$3 to Spiral Records/Box 13/3124 Shattuck Ave/Berkeley, CA 94705)

URUK-HAI • Give Up On God 7"

I don't suppose I know what the proper genre words are here so I will just say that this is like having sledgehammers, in vast numbers, falling out of the sky and all landing on you: sort of pulverizing. Three vocalists, ranging from frenzied, high-pitched shrieker, to low, rumbling death metal moaner make me think of Slavestate, while the machine gun drumming recalls No Comment. Drilling monotony with blatant, redundant political lyrics that are right-on, I suppose. Ten fucking songs! JI (Fetus Records/2966 S. Country Club Way/Tempe, AZ 85282)

VENT • Star 7"

Older style punkish hardcore, with Monsula type breaks here and there. Mediocre recording and a really annoying vocalist make this a not too interesting listen. BH (464 Tanview/Oxford, MI 48371)

THE VAN PELTS • Stealing from Our Favorite Thieves CD

Don't get me wrong, I can be tickled by indie rock, but the Van Pelts just don't know where I'm ticklish. At times they sound like Superchunk but the (recording of the) vocals make it sound a bit more MTVish and not as good. The lyrics are personal and the songs are well done, but it just doesn't sound like it has any guts to me. DF (Gem Blandsten/PO Box 356/River Edge, NJ 07652)

THE VSS • CD

Very unsightly eloquence coerces your ears to high pitched ear murdering. Eat your heart out. All previously released items on one convenient format that is crank call ready and was voted devil music by my grandma. This CD inflicts pleasurable stab wounds over and over until you're lifeless with addiction. Hell yeah. Thanks for hanging out, The VSS just kill me. CQ (GSL Records/no address printed anywhere on the CD; check issue #11 for the GSL advertisement)

WHEEL OF PROGRESS • It's Alive... 7"

"Scream for me Long Beach!" Two words- pounding metal. There's the occasional high-pitched guitar squeal. Good lyrics, although I don't know if I can state their topics. Lots of anger. SS (Rank & File/768 Montbeck Cres./Mississauga, ON/L5G 1P3/Canada)

WHEELJACK/YEAR ZERO • split 7"

Wheeljack reminds me of Circus Lupus... the vocals are all twisted and arty, while the music is a bit more restrained. If not Circus Lupus then maybe comparable to Hal Al Shedad. Year Zero is similar, but their sound is a bit more moody and the vocals are not quite as odd. A nice split 7", especially if you're into this style of music... KM (Terminus Records/885 Briarcliff Rd. Apt #13/Atlanta, GA 30309)

FALL SILENT/WELLINGTON • split 7"

This is one scary motherfucker... Fall Silent go from fairly slow, chunky metal to furious fast metal HC and have crazy, screamed vocals. Wellington play slow, heavy, sludge-metal with Satan himself on vocals. Yikes!!! I hope I don't have nightmares! This sounds like the soundtrack to a human sacrifice! MARK (\$3 to Fetus Records/2986 S. Country Club Way/Tempe, AZ 85282)

GRASS PATCH/MILK-SHED • Field Guide To Crop Circle Activity 7"

The most incredible packaging for a 7" that perhaps I've ever seen... Mine has a silver plate stamped "213/300" so it may be extremely limited, but you must see it to believe it. Smells like paint thinner, but the pages remind me of amber (like with the mosquitoes in them) and have all these aliens drawn on them, field guide-style. Fabric record sleeve. Music by Grass Patch is rad... hard-core, kinda moshy, kind of surfy. Milk-Shed, lots of "Whoa-oh-oh-oh-oh," real poppy. I bought it not caring what it sounds like (but it's pretty neat)! DO (\$3 to Space Cadet Records/7339 SW 45th, Suite A/Miami, FL 33155)

ICE 9/ENDIVE • split 7" w/State Fanzine #3

State Fanzine is pretty good, but this issue got fucked up because of a communication problem between the printer and the author. Too bad. Still the 'zine is good with plenty to read and look at. Plus this issue comes with the a 7" which features Endive (who are sort of similar to Samuel or Bureau Of The Glorious) and Ice 9 (who are jackhammer hard and tight and intricate). I didn't really care much for Endive, but Ice 9 are the shit. Cool package. KM (\$3 to PO Box 30374/Indianapolis, IN 46230-0374)

HICKEY/FUCKFACE • split 7"

Hey, Fuckface: Bratty punk-rock is the first thing that comes to mind... not my usual favorite and the recording quality screams "live and noisy," but in spite of this, I'm not turned off by this thing. Fast. Furious. Harsh. Old school. Give me a Hickey: Not quite as noisy, with some poppy elements coming into play. First song cruises at a nice Zoinks speed, while the second is a little more stop and go, with some neat sing-alongs... Fun, mildly sloppy good times were had by all. DO (Shapunk/PO Box 15295/San Francisco, CA 94115)

DECEMBER/PURITAN • split 7"

This split 7" gagged the shit out of me. The aggressive sounds of Puritan remind me of the times when I was bouncing on my head listening to Frail. It carries that attentive deliverance. With lyrics like these, "slit my throat with convenience" I couldn't resist turning my stereo UP. However, December destroyed my internal organs. You know Threadbare's uncontrollable change-ups, well, December seemed to catch the same drift and follow along that path. December is the shit... it is the holy shit. SA (Giving Tree/103 Folmder's Ct/Bethlehem, PA 18017-9530)

GUN PRO/ABSOLUTE ZERO • split 7"

Absolute Zero is awesome. Their vocalist has a fake British accent, and the music is totally energetic and up beat UK punk circa 1979-81, which is admittedly silly since they're from Oregon. I love 'em. Gun Pro are good too, though they have a totally different kind of sound. Their vocals are much harsher, as is their music (no British punk influence what-so-ever), and I'd bet money that they probably listen to Man Is The Bastard in their spare time, though I wouldn't say that they sound anything like the Bastard.... hmm. KM (136 NW 10th/Corvallis, OR 97330)

CEDAR OF LEBANON/ SORE LOSER • 7"

Sore Loser does a pretty decent Church sound: really moving pop, melodic and quick. There is some brutality on the end of the side which is, um... different. Cedar Of Lebanon is pretty damn good, reminding me a little of Harriet The Spy sounding more earthy with a more straight forward groove. Both bands come off as passionate, and I think that means they get a good review. Besides anything with a crayoned (esp. blue/ silver colors) writing on the cover has got to be hip, OK? JI (\$3 to Grimmlake/PO Box 1888/Clute, TX 77531)

NO RETREAT/ PASSOVER • split CD

Both bands are rather metal. No Retreat even have a metal ballad intro. They have lyrics about being a slave to the system, as well as sin, repentance, and sacred shit. Passover is chunkier and a lot better. The vocals are "I'm losing my voice" scratchy. Their lyrics to "Irreconcilable" sound like classic angry white man lyrics: "equal treatment is what you want why push those things away through self segregation rights." I liked Passover, but I just can't get over the seemingly reactionary lyrics. These two bands are exactly why I prefer inserts with further explanation. SS (Yo!Go! Records/317 North Main Street/Harrisville, PA 16038)

PALATKA/END OF THE CENTURY PARTY • split 7"

This is one hard hitting thrash attack from Florida. End Of The Century Party aren't nearly as good on vinyl as they are live; they were so much faster live. They use the Corrosion Of Conformity logo. Palatka use the D.R.I. logo. Both bands play good fast thrashy hardcore, and this is a decent record, but certainly not in the same league as D.R.I. and Corrosion Of Conformity in their prime... KM (\$3 to PO Box 13673/Gainesville, FL 32604)

THE PROMISE RING/TEXAS IS THE REASON • split 7"

Sorry Kent, I think I might have worn out the grooves on this one, if that's even possible. I proclaim this split 7" to be among the best records that Jade Tree ever put out. Also, this split 7" has a very musically vivid alumni. Texas Is The Reason: Copper, Undertow, Resurrection, Shelter, Cause For Alarm, and a million other bands that Norm has been in; The Promise Ring: None Left Standing and one of my favorite bands of ALL TIME Cap'n Jazz. You must be kidding me! What an amazing lineup. I've got to say that the Texas Is The Reason song begins with a similar Christie Front Drive intro which bummed me out a bit but the rest of the song is very original. The Promise Ring side was beautiful in all forms. Davey's remarkable guitar playing and his soothing voice jauntily decorated the even flowing passion throughout their music. I can picture them now playing at full speed in the most expressive way possible—Davey and his Angels hat, Dan with his awkward style of drumming, Scott with his bass flobies, and Jason riding on his Gibson SG. Gosh, they're amazing. Oh, and look for Tim Kinsella's new band Red, Blue Yellow. SA (Jade Tree/23 10 Kennwyn Rd./Wilmington, DE 19810)

BLACKSPOT/TRICERATOPS • split 7"

Blackspot contributes two bottom heavy, Richocet/Ocean of Mercy style hardcore numbers that end up above average musically, but lyrically their song "Drop" is questionable. Triceratops play typical mosh metal in the straight edge vein with personal lyrics that border on pure cheese, but overall it's not all that bad. An average release at best. GK (Bastille Records/1950 Port Townsend/Newport Beach, CA 92660)

CHALKLINE/FIGUREHEAD • split 7"

Chalkline follow up their well done demo with two songs that are, as described by the last reviewer, "new school S.E. hardcore" which means that the songs are kind of moshy, but with some power and a bit of a raw distinction... songs about vegetarianism and staying true to your current beliefs. Figurehead are more melodic, a bit raw, and there is a strange rockin' influence that gives them a certain personality that I wasn't expecting. Their lyrics are cynical. Comes in a manila envelope... KM (\$3 to Shandie Records/7950 Mentor Ave. #G8/Mentor, OH 44068)

THE REPUBLIC OF FREEDOM FIGHTERS/ THIRD WORLD PARTY • split flexi

Third World Party is fucking incredible. Do you need some goddamn punk points? Buy this record, silly, unless it is too punk to even be a commodity, shit! Brutal but catchy and fast as tight incred-

This can be never awking - Almost old Suckerpunch cere, good punk lie). The Republic ers gets a pretty punk don't just sound chaotic, are chaotic; I'm not sure or what. The vocals are whole side has this riot- to the musical style: scooped up by KRS or enough. The entire pro- seems like this record is kids - very inspiring and anyone who wants to put (2290 Bradford Ave./ 2E1/Canada)

PACKAGE/TRAN-

The Package side is guitars and drums cal. The vocals are sound like they're It's tough for me to are way up front full of reverb). sit side has

SIT • split 7"

just average. The sound ok, but typi- screamed, but don't trying to reach me. get over vocals that (and occasionally are Fortunately the Tran- some real teeth. The instrumentation is pow- erful with a bit of a heavy mosh sound. The lyrics are personal and the vocals carry a lot of weight. DF (Kind Sound/PO Box 127/Girard, OH 44420)

S P A Z Z / TOAST • split 7"

Fantastic. Toast is from Japan and has a totally spastic sound not unlike that of Cornelius or the Swing Kids. Their lyrics are more social

and the sound is a bit more raw. Spazz is from California and is much heavier with throaty vocals. I'm not sure how to describe their lyrics but I like them. H:G Fact is consistently putting out better and better records and this is no exception. The packaging is minimal but slick and each band does four songs. I wish Kent carried this label. DF (H:G Fact Records/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano, Tokyo/164 Japan)

ZERO HOUR/APEFACE • split LP

Neither of these bands has really gotten any exposure or attention, which is too bad because both bands are quite good. Apeface has sort of an Econochrist feel, but they play a bit more sludgy. The vocals are harsh and distorted, but mixed back so as not to be too overpowering. Zero Hour has a bit more mood in their music. They are kind of eerie, and at times I am reminded of the moody aspects of Crass, though most of the time Zero Hour's sound is more mid tempo (much like Apeface). Both bands have political punk lyrics. Two good punk bands that really should get more notice. KM (Stinky Feet Records/4583 Pearl Ave. #4/San Jose, CA 95136)

THE REPUBLIC OF FREEDOM FIGHTERS/RENDER USELESS • split 7"

If you'll notice, I already reviewed the R.O.F.F. 12" and the 7" song is a fair representation of the aforementioned LP selections... but stays more in the rocking end of the spectrum. Vocals also like Trigger Quintet. I approve. Render Useless is quite quirky, somewhere between old-time, twangy blues rock, jazzy spy music and low-fi punk... God that sounded dorky of me. Shitty packaging job. Kind of catchy, but not quite something I'd run right out and snatch up for a bar-mitzvah present. DO (Buddy Bomb Records/ PO Box 8585/ Victoria, B.C/V8W 552/Canada)

BISYBACKSON/HARRIET THE SPY • 7"

Bisybackson has an overall upbeat angry sound, but when you start listening to the details you hear what an energetic and original band they really are. Very driving with lots of experimental-sounding, crazy guitar noises going on. Somehow like old Unwound speed up. Harriet The Spy has got more zany sounds from the artier side of punk. If you haven't heard them yet you really should because it's pretty amazing how a band can be doing something totally different and avoid coming across as abrasive or obnoxious. Harriet The Spy can be really soothing and charming. I can't leave the production alone: It would be the perfect valentine's day present for your sweetheart. Check out the rest of the hip releases on Donut Friends; I swear Ohio is the future rock capital of the nation, so look out Washington! JI (\$3 to Donut Friends/ 1030 Jessie Ave./ Kent, Ohio 44240)

JENNY PIC-COLO/LOCUST • split 5" picture disc

This is a pretty good format for Jenny Piccolo 'cause their songs are short and really fast. Although their energy and power is delivered on this record, no recording can capture the fun and excitement of a live Jenny Piccolo set. They've got a huge amount of personal character to offer at shows. I was quite happy about the Locust side of this record as well. More off the wall hardcore with significant amounts of noisy parts that always get me excited. I hope Kent gets the Locust/MITB 10". Warning: if your turntable automatically picks up at the end of records than you probably won't be able to play this. Else, you should pick it up. DF (Three One G/PO Box 178262/San Diego, CA 92177)

LOUD PIPES/ESSOASSO • split 7"

Putting the needle down on the Loud Pipes side of the record is not unlike making the jump to light speed. You are immediately thrust into a whirlwind of guitar chords, rapid fire snare snaps, and social lyrics. Only the speed is startling really, but this side is enjoyable. The Essoasso side is a bit slower with more political lyrics. I couldn't really get into this side, partly because of a less than stellar recording (the bass sounds strange and is way up front). DF (Kris/126 Queens Ct/Wilmington, NC 28405)

MONKHOUSE/STRIKNIEN DC • split CD

This Irish punk is a neat change of pace. Monkhouse sounds a little like the Pist, except that these guys aren't quite as angry, and the accent puts more oí in the music. The Striknién DC side is also somewhat unique. It's even more oí sounding with layered vocals. Sounds almost ska influenced but more interesting. There are twenty-four songs in all with social and political lyrics. I liked it lots. DF (Rejected Records/9 Woodlands Av/Dun Laoghaire/Co. Dublin/Ireland)

SPAZZ/CHARLES BRONSON • split 7"

Charles Bronson does eight songs on its side, so you can just imagine how fast they are. Each one is an uncontrolled outburst of total thrash. Sometimes this style doesn't work for me, but this time it does. Spazz offers six more Spazz songs. As usual they're pretty good and slightly heavier than the CB side. I like their stuff on the Toast split better. Good record. DF (Disgruntled Records/827 Somonauk St/Sycamore, IL 60178)

FIELDTREE/COREL • split 7"

Fieldtree is up first with their one song. It starts out with close to annoying singing vocals barely backed by music. Once the music starts I like it a lot more. The vocals also get better throughout the song. I can see Fieldtree growing further together as a band. Corel gives us two songs. Both are fairly melodic just as Fieldtree is. Here the vocals are sung, but are very minimal. Corel play a steady groove that progressively gets more rockin'. My highlight is the guitar on their second song, "Together." SS (Schoolcraft Records/1766 Milford Hts/Milford, MI 48381)

GAMBIT/CAVE IN • split 7"

Interesting dual vocals make the Gambit side pretty good. Half are throaty and half are the classic strained hardcore vocals. It works well. The sound sloshes back and forth between hyper and heavy. I liked the Cave In side more though. They have a sincere, epic, driving sound that I am a sucker for (even though it's not that original). They manage to mix a few of their own sounds with the sounds that you know and love. Five songs in all with social lyrics throughout. DF (James Randall/37 North Belgian Rd/Danvers, MA 01923)

HEARTSIDE/RIGHT IN SIGHT • split 7"

Clean and deliberate rhythm give the Heartside side of this record and crucial and dominating sound. About a hundred people will be happy to find their name thanked on the insert, but for the rest of us there is nothing. The layout has cool gears. I think both bands are from Italy, and an accent comes through a little more on the Right in Sight side. They have matching energy and their



photo by Shawn Scallen

PEACE OF MIND/ANOMIE • split 12"

I'm not too into Peace Of Mind (from Germany). They play basic hardcore punk tunes with political lyrics, and while they aren't bad they just don't rock my world (or compare to the greatness of Anomie). Anomie (from France) on the other hand is really cool. Their music is kind of moody sounding hardcore with really high pitched vocals. Their music is really expressive, and it is totally effective. The enclosed booklet is nicely done by both bands, and I would definitely recommend Anomie to anyone that likes frantic French hardcore. KM (World Upside Down/Göttinger Str. 39/37120 Bovenden/France)

songs have social lyrics. If a hardcore sequel of the movie Flash Gordon is made, this could be the soundtrack. DF (Zucca Raffaelli/via Zucca n.1/10010 Quagliuzzo {TO}/Italy)

COEXIST/MRTVA BUDOUCNOST • split 7"

Two bands from the Czech Republic. Coexist plays underproduced (annoying drum sound) with mosh parts and lyrics translated into English for those not well versed in their tongue. MB weigh in heavier with a three voiced attack and well played punk hardcore that stays interesting throughout. Overall it's a good look into a scene seldom seen. GK (Insane Dist./Baruak/PO Box 6/501 01 Hradec Kralove/Czech Republic)

DEVOID OF FAITH/SEIZED • split 7"

Seizes are heavy and real sludgy. Almost droning around with their sludge. Like they're dragging their feet while walking to the electric chair. Devoid Of Faith are face to the burner '80s hardcore. The Negative Approach cover that they've chosen to play is so perfect. It pays tribute to what I think is one of their major influences. Another record for those that have no sympathy for the weak sounds of pop punk. Hardcore for the hardcore. KM (\$3 to Gloom Records/32 15th St./Watervliet, NY 12189)

ANOMIE/PEU ETRE • split 7"

Anomie once again offers up some really great hardcore music. Their approach is kind of noisy, but with an underlying sense of melody. The singer's voice is high pitched and impressive. She does a great job. All in all, I wouldn't want to do a split record with Anomie because they're a hard act to follow. Peu Etre is very similar to Anomie, but the vocals aren't quite as well done. Lyrics and writings in French (with the occasional translation). France rules. KM (Stone Henge/2 Rue J.J. Rousseau/93 400 Saint Ouen/France)

MILHOUSE/THE FIFTY TWO X • split 7"

I felt just like the guy on the cover of this record who appears to be getting healed by some spiritual power, and the frantic energy of Milhouse is sure to cure what ails you too. This record is a continuous stream of chaotic outburst and is interspersed with slick rhythmic parts. The Fifty Two X side is similar and a good mate for this record. The result is sheer power. Three songs with social lyrics. You won't be disappointed. DF (Reservoir Records/PO Box 790366/Middle Village, NY 11379-0366)

PETSONASNONGRATAS/BASTARD NOISE • split 7"

Bastard Noise is Nelson Wood from M.I.T.B. and he is playing with his static noise monster. You can really lose yourself in this shit if you're really high. Otherwise it's semi-hypnotic background noise. The other side is less peaceful. It sounds like a bunch of TVs and radios turned up loud all on different stations being mixed around in a big cement truck on fire driving around a warzone. MR (Ndignan Records/PO Box 8443/Fort Worth, TX 76124)

MULTIPLEX/EXIT 13 • split 7"

This record looks like a rave flyer with shiny and colorful trippy designs. Multiplex are from Japan and are absolutely insane. Intensely fast thrash with loopy effects and echoes on the guitar and vocals. The vocals being high pitched screeching meant to drive you insane. Exit 13 are chaotic, heavy and fast. Sounds like this record was recorded with the help of a fucking jackhammer. You'll like this if you're into ridiculously fast and overly distorted thrash and do lots of hard drugs. MR (HG-Fact/401 Hongo-M, 2-36-2/Yayoi-Cho, Nakano/Tokyo, 164/Japan)

THE TITO O'TITO BAND/ FISHSTICKS • split 7"

The Fishsticks' songs are short and fast. Not too fast like today's thrash. They sound like that old punk influenced by DRI. The Tito o'Tito Band's original song is pretty rad in that old school punk style. Sort of fast, sort of short and only two parts. I know they meant well but the Motorhead cover sucks, they should be sued. MR (I Am A Idiot/PO Box 43/Santa Monica, CA 90406)

HARD TO SWALLOW/ UNDERCLASS • split 7"

Brutal, ugly and fucking manic!!! This baby burns me alive. Both bands have sick vocals and both sides are well produced/recorded. The music is totally energetic and driving. I can't decide which band I like better. Hard To Swallow has crazy, almost emo breaks, while Under Class maintains a sick attack. But they're both great, so snap this up before it snaps your neck. KM (Days Of Fury/PO Box 65/Wallasey/L45 3QE/United Kingdom)

V/A • Ground Rule Double CD

Those crazy Braid kids have done it again! Another huge CD compilation with all sorts of cool bands... along for the ride are The Trigger Quintet (r.i.p.), The Promise Ring, Orwell, Mineral, Back of Dave, Jerkwater, The Blue Meanies, C-Clamp, Scout, Gila Bend and a bunch of others. For as many awesome bands as are included, I'm just not as into it as the Ooh Do I Love You comp. Great bands with perhaps some of their not-so-great songs, I don't know. Some re-releases, old songs and a few terrific ones to go along with them. Overall, pretty great, but could've been unbelievable. DO (Divot Records/PO Box 14061/Chicago, IL 60614-0061) or (Actionboy 300 Records/PO Box 14471/Chicago, IL 60614)

V/A • Tatterfrock #8

I've listen to this 7" about fifty time this week. I mean, I could care less about Chisel, Sidekick Kato, or Trusty, but I love Hellbender. The other three bands do upbeat poppy dancey stuff, but Hellbender does it so much better. As an added bonus, this comes with an issue of Tatterfrock, the 'zine; which has an excellent looking layout filled with anecdotes from this boy's life. When taken in unison, the record and 'zine compliment each other. LO (\$3 from Tatterfrock/PO Box 51305/Kalamazoo, MI 49005-1305)

V/A • Axhandle Punk Compilation CD

Some of the bands on this comp are Blanks 77, Heckle, Trunk, Litterbox, and the Bar Feeders. Some of the bands that they sound like are The Queers, Operation Ivy, Bad Religion (of late), The Dead Kennedys, and the Pagans. There are fifteen punk songs with typical energy and a decent degree of pogo party content. Sorry, I'm not familiar enough with the bands to tell if these songs are unreleased. DF (Axhandle Records/1827 McAllister St/San Francisco, CA 94115)

V/A • Let's Start A Riot comp 12"

An all star conglomeration of today's top punk bands in the US. Featuring: Defiance (good solid old school), Code 13 (raging hardcore punk), The Piss (punk)



that's kinda cheesy, but it's ok), Naked Aggression (boring, plus it sounds like they recorded it in a tunnel), Terminal Disgust (run of the mill), Civil Disobedience (speedy crust), Capitalist Casualties (awesome, plus a DRI cover), Submachine (really good), Aus Rotten (spoken word and great punk), and Thug (the brutal highlight of this record). Should appeal to those who believe revolution is found at the bottom of a 40oz. GK (Clean Plate Records/PO Box 2582/Birmingham, AL 35202)

V/A • Tinpot Island 7"

This compilation features Gink, The Shreds, Travis Cut and Breaker. All of the bands are pretty good pop punk bands from the United Kingdom. This is a good record because none of the songs are boring. MR (Potential Ashtray/110 Oxford Road High Wycombe/Bucks HP11 2DN/United Kingdom)

V/A • The Sons And Daughters Of This Savage Land CD

This compilation is very successful at achieving what I feel they set out to do. And that is, to be offensive. All bands included excel at the sloppy, garage, pissed off punk oi sound. The bands are Cocknose, The Tunnel Rats, The Toughskins, Antiseen, Sell Stompers, Murder Junkies and Rancid Vat. They combine for nineteen songs that all seem to be about drunken misogyny and fucking shit up. DF (Hardline Records/PO Box 21102/Tampa, FL 33622)

V/A • So Punk Barely Visible To The Naked Eye CD

There are twenty one bands on this baby, but none that I think would help mentioning. This covers the lighter, poppier, snottier side of punk rock. Although the bands aren't popularly recognizable, the formula is simple enough that they do just as well as today's superstars. The only really good thing I can say about the sound is that its raw. If this is your thing, you might enjoy hearing some lesser known bands. DF (Ripped Records/Brett Dolimpio/1200 Georgetown Circle/Carlisle, PA 17013)

V/A • An American Tragedy 7"

The idea of the comp is pretty cool (a benefit for two prominent Earth First! activists that were injured by a car bombing under dubious conditions), but unfortunately the sound quality for all of the tracks is so bad I have to think that your money would be spent better if you just sent the cash directly to the Redwood Summer Justice Project... I like Still Life, Three Studies For A Crucifixion, Dead Silence, and Watercolour, but I will never listen to this again... The benefit part is cool, but... KM (\$3 to Diffusion/PO Box 1881/Bloomington, IN 47402)

V/A • Hot Rock Action Vol. 1 7"

The record's got THE BIG HOLE, but it comes with a neat-looking butt-plug thing! No insertion needed! Incredible! Blank kicks things off with another quirky, slightly spacy, totally rocking jam. Headlice shreds! Distortion and power unleashed in "Sooner or Later" simply dominates... Listless continues with an equally entertaining "spy-hunter"-sounding theme, entitled "Kemo." Finally, Horse Breed fires off a metallic morsel that isn't quite as potent as its predecessors, but is somewhat tasty nevertheless. This shit rules! DO (\$3.50 to Reptilian Records/403 S. Broadway/Baltimore, MD 21231)

V/A • Super Mixer CD

Nineteen different bands contribute one song each to this compilation. This CD has a very indie-rock feel to it and many of the bands have similar sounds. Some choose dreamy, driving emo rock, while others take a noisy pop route, but it all fits together very nicely. My personal favorites were the songs by Supernova, Radio Wendy, and Boilermaker. Other bands include: Unleaded, Big Drill Car, 100 Watt Halo, Fluf, ColdWaterCrane, Tina Age 13, and a few more. MARK (\$8 to Goldenrod Records/3770 Tansy St/San Diego, CA 92121)

V/A • Localism LP

Here we have a compilation of bands from the Oxnard, California area including Acquitted, Stalag, No Motiv, SYG, NADA, Pig Alley, Clenched Fists, Gorgeous Ladies Of Wrestling, Rubberband, Ill Repute, Strife, and Burning Dog to mention a few... yes, there are more. Most of the tunes are mid tempo punk/hardcore in the mid '80s style. The comp could have been put out ten years ago since the only band with even a remotely modern sound was Strife. The amazing thing is that I thought Strife was the best band, and I'm certainly no huge Strife fan! Their song was the only one that gave me due cause to think, "Hmn, who's this?" Anyway, definitely not for me, but if you're still into old '80s hardcore or if you're from the Oxnard area then I guess this is a cool comp record... Comes with lots of info about the local scene and bands. KM (Its Alive Records/PO Box 6326/Oxnard, CA 93031-6326)

V/A • Cause That's The Way You Like It Baby CD
Okay, here's the deal. Smak sounds like the Red Hot Chili Peppers gone mosh rap. Six-O-Seven equals Face to Face. Secret Sqrrrl has a cool name. End of One sounds interesting. Nerd does not. I Farm, Buglite, and Thirsty are basically pop punk bands. Each of the above does a few songs making this quite the mixed bag of music. DF (Crap/PO Box 6784/Ithaca, NY 14851)

V/A • Direction CDw/ Polyvinyl #5

The good kids of Danville never fail to impress me. The new format of the 'zine (newspaper) is pretty nice... and it basically consists of three interviews, a ton of 'zine and record reviews, ads and the insert for the CD. Some pictures and a big list of stuff Polyvinyl distributes/makes round it out. The compilation itself is the main attraction. Like the stuff that Braid's been putting out, it's primarily Midwest emo, so obviously I dig it. Rainer Maria, Clarmel, Mary Me, Gus, Braid, Gila Bend, Prozac Memory, Boilermaker, Rail, Back of Dave... and more cool bands! Awesome. \$7 well-spent. DO (Polyvinyl/PO Box 1885/Danville, IL 61834-1885)

V/A • Placebo 7"

How can you go wrong with a 7" compilation when the featured bands are Order Of Importance, Prevail, Reversal Of Man, and Inkwell? These are all good bands from the mid '90s hardcore era... The enclosed booklet is nicely packaged, and I can guarantee that every hardcore kid that likes emotive hardcore with some rough edges and coarse singing will happily add this to their collection of recorded music. KM (\$3 to Concurrent/PO Box 55462/Atlanta, GA 30308)

V/A • Books To Prisoners 7"

Los Crudos, Devoid Of Faith, Seized, and Drift combined together on one record should be enough to get most hardcore record connoisseurs to drop some cash, but as an added bonus this comp is a benefit (the title gives that away) and the enclosed booklet is very well designed and interesting to read. I can only wish that all records could be put together as nicely. Excellent, especially if you like the harsher sounding music that the aforementioned bands play. KM (\$3.50 to Young Heirs/C.P. 43083/St.-Romuald {PQ}/G6W 7N2/Canada)

V/A • Ultimate Slow Beats CD

A compilation of Japanese pop punk bands could only be bad, right? Well, actually, that's simply not true. Almost every track is listenable and there are quite a number of good stand outs, though there are a few less than good tracks of course. Overall, I was pleasantly surprised! Really, if you like pop punk or melodic hardcore then this compilation is a definite winner, and definitely worth checking out. Bands included are Cigaretteman, Sawpit, Blew, Skate Bored, Wise Up, Blaze A Trail, etc... And you thought Japan only produced crazy noise outfits... KM (Snuffy Smile/4-24-4-302 Daizawa/Setagaya-Ku/Tokyo 155/Japan)



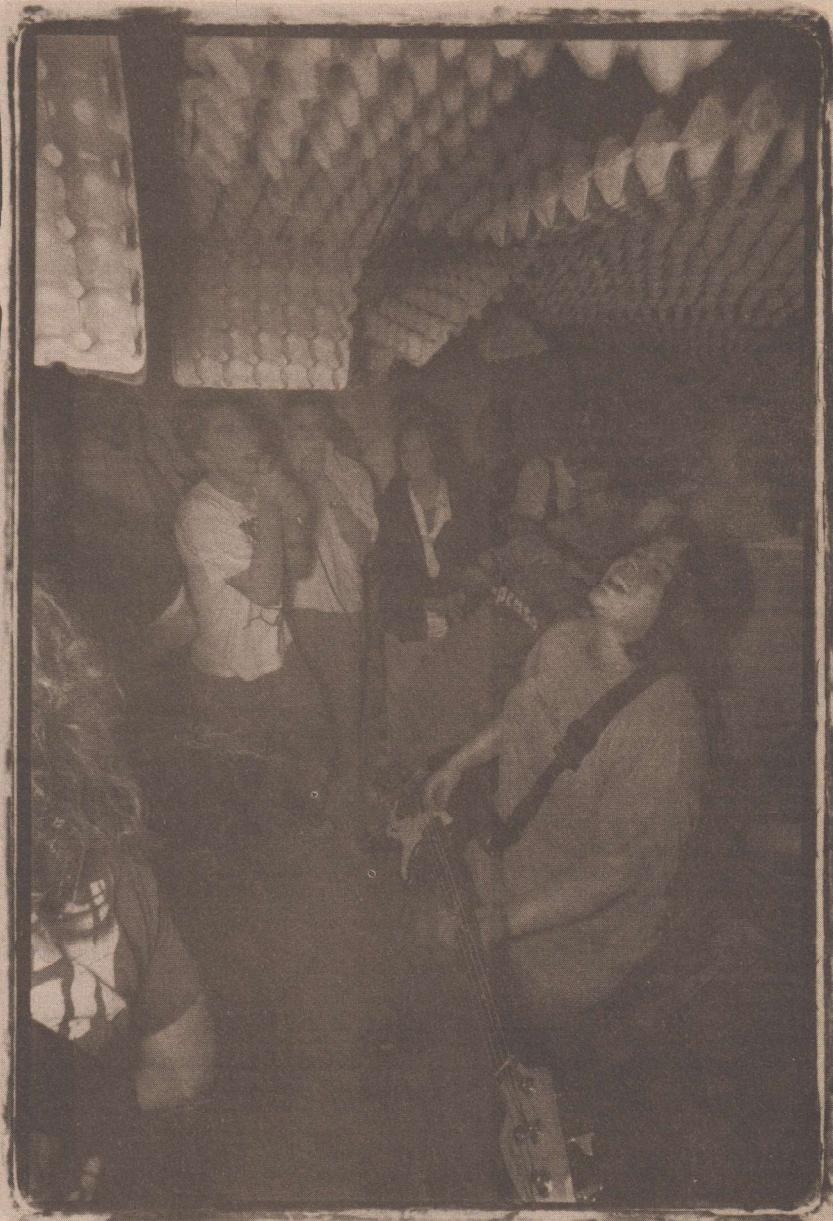
V/A • Post Marked Stamps #1

Hmm... the aesthetics are right on. The letter/postcards/stamps theme is carried out well, and it works. You open it up to find the lyrics inside a small envelope. That's really nice. The two bands featured on the first installment of this series are The Deadwood Devine and Ida. Both bands playing vocal orientated/acoustic music, with the former being close to horrible and the latter being quite captivating. If you're into folk punk then you probably want to get on the mailing list, and if not then avoid at all costs. KM (\$3 to Tree Conspiracy Records/PO Box 31840/Philadelphia, PA 19104)

V/A • Connecticut 7"

Four bands from Connecticut. Council Of Five Nations, In Vain, Thinner, and know Nothing... The cover leaves me regretting the whole "do-it-yourself," "Gravity," homemade packaging era... Otherwise, all four bands are pretty good (none playing obnoxious pop punk), and I would recommend this to anyone interested in Connecticut, any of the aforementioned bands, or modern sounding DIY hardcore... KM (Youth Power/PO Box 3923/Manchester, CT 06045-3923)

Demo Reviews.... oh yeah, lots of fucking fun! This time around there was a fucking swarm of demos...



V/A • Inside Front #8 'zine & CD comp

Okay, I guess first off everyone will be alarmed to see that One Life Crew is on here... besides that you also get to hear Refuge, Lash Out, Aftershock, Spirit, Blood Runs Black, Line Drive, Atlas Shrugged, Abhinanda, Otis Reem, and plenty more... most of the bands qualify as macho man mosh metal acts, though a few aren't quite as easily categorized. The 'zine is filled with interviews, columns, reviews, photos, and all the usual 'zine stuff... as a whole I would say this is a pretty good package and I almost ordered some to distro through Ebullition until I realized that O.L.C. stood for One Life Crew... I imagine having One Life Crew on your comp CD is at this point more of a liability than anything else. But if you can ignore their presence then this is pretty good. KM (Island Empire Productions/2695 Rangewood Drive/Atlanta, GA 30345)

GRASS PATCH • demo

photo by Shawn Scallen

This is a really good sounding collection of Grass Patch songs. The sound is melodic and catchy at times, but there is also a harder guitar aspect that drives the songs along... the vocals are well sung/screamed, and at times Grass Patch reminds me a bit of 7 Years War (which I realize is an obscure reference). Check out Grass Patch's split 7" with Milk Shed 7".... A lyric sheet would have been a nice addition... KM (7620 Westwood Dr. #207/Tamarac, FL 33321)

SUREFIRE • demo

This Dutch band has got all the metal riffs up their sleeves, I can't stand the vocals, and the recording sounds too empty. Not Recommended. ADI (Alveran Records/Nordring 50/44787 Bochum/Germany)

HOLOCRON • demo

Okay, I guess it comes as no surprise that I am totally non-plussed by Star Wars; and so I figured I would hate this Canadian band since they base their lyrics and graphics on Star Wars... But if I overlook the references to those crappy Star Wars movies I actually find myself enjoying Holocron's music. The style is very new school—chaotic and raspy. And the sound quality is good. Mid tempo songs with solid playing and singing. Very good for a demo, and the plus is that I hear their next record doesn't have anything to do with cheesy uplifting science fiction films... KM (Kung Fu Fox Records/327 King St. W./Cobourg, ON/K9A 2N4/Canada)

NETWORKRUNE • demo

Junction and Samuel come to mind. A four piece with female vocals. Kind of college rock, or maybe kind of emo. Depends on your point of view. KM (Box 43033/Phoenix, AZ 85080)

CLIMBING TREE • demo

Three songs, no lyric sheet. The music is in the melodic mosh vein, and the vocals are pleasantly sung (the vocalist being of the female persuasion). Very much comparable to Ashes or maybe Samuel, though the music is more on the Ashes side of things... pretty well done, but not really my favorite genera... KM (9 Concord Road/Randolph, NJ 07869)

ANGELICA • demo

Sound quality = shit. Perhaps due to the fact that it's recorded on a tape that looks like it was bought for a Radio Shack answering machine in the late '70s. Musically, Angelica is not as dismal as the tape itself, but they do need some polishing up. They've got some melody going, they've got some feeling, but definitely need some work. Vocals are off-key quite a bit... the singer just needs to find his range and stick with it... he strains and sounds flat when going low. Listen to me ramble... Just scream a bit and groove a little faster and I'll be down. Ask for a better tape if you're interested. DO (\$2 to Catchphraxe/PO Box 533/Waddell, AZ 85355)

MARKER • demo

Yeah. These 6 songs really rock in a Second Story Window/Age fashion. These guys know what's up... Other than a couple duds, this tape is pretty fat. You'll hear more from these folks, for sure. Like the 7" I reviewed earlier, in fact. Boom. DO (I guess you should write c/o Easel)

V/A • Kill The Messenger tape

Sorry, but I don't understand this one. It looks good on paper, with Franklin, Anonymous, Planet And The Dealers... but damn, they each play one song, Franklin's is on the LP, Anonymous' is extremely shitty recording quality, Planet's is really short and The Dealers' is actually sort of interesting... Man. This could've been sooo good. It's way too short... it's underproduced... and it's not worth the \$2. Re-record, add some tracks or something and I'll change my mind. DO (Easiness/PO Box 15951/Philadelphia, PA 19103)

CANDIDATE • demo

This had mellow bits, sorta like Policy Of Three but lacking their intensity, with poppier parts and harsher parts interspersed throughout. The harsher bits and some of the mellow bits were good, but overall this had little impact on me and at times was just a bit annoying, especially when the whiney vocalist cut in. BH (922 Vine/West Lafayette, IN 47906-2616)

RAIN CHILD • demo

Melodic metal, no heaviness what so ever. Gee it sounded pretty, but then so does a bird chirping and I don't sit around playing that on my stereo. Maybe it wasn't as bad as all that, there were a few heavier bits, but they couldn't save this, still had the boring singing going on. Not bad, just boring. BH (couldn't read the address on the lyric sheet)

REMISSION • Human Compassion demo

This tape is kicking my ass pretty good. The music is fast, straight forward and energetic. Reminds me a bit of Ottawa, especially the double vocals. This is good shit, I'm gonna have to order their 7". ADI (1309 South

21 St./Manitowoc, WI 54220)

GRIVER • demo

Christie Front Drive semi-emo pop-rock type stuff. From time to time they broke out of this and played something with a bit of power to it, so this wasn't quite the sleeping pill that CFD was, but it was still a bit of effort to pay attention to it. If CFD you think good then this check out, else forget about. BH (2518 Mimosa PL./Wilmington, NC 28403)

PROJECT: DING DONG • tape

Kind of like Ween, this is pointless and annoying. The recording is so-so, but I'm not really into the semi-rockish silliness of these songs. Not all the songs have drums behind them and that makes them drone on even more. I think they wanted a bad review? JI (No Address)

QUARANTINE • demo

Acme meets Obituary and the results are not surprising: Brutal rumbling death vocals, too much ride cymbal during the mosh parts, and harmonics interspersed with a whole lotta chugga-chugga. Just pretty miserable, grounded metal. JI (PO Box 19841/San Diego, CA 92159)

EVENTIDE • demo

Eventide brings you four solid, crunching metalish tunes; that I find myself groovin' to. The recording is a bit fuzzy sounding, but the music still gets across. For those of you who are into the harsh/metal/hardcore sound you might want to check Eventide out. ADI (4129 Enola Rd./Newville, PA 17241)

TOP 10

BRETT HALL • Lurker...

JENNY PICCOLO - live
IN/HUMANITY - live

END OF THE CENTURY PARTY - live

CORNELIUS - live

HIS HERO IS GONE - 7"
V/A - The 26th comp 7"

V/A - Books For Prisoners comp 7"

V/A - For Want Of comp 7" x2
TORCHES TO ROME - demo

Crusader: No Remorse (PC game)

LOST CAUSE • Wanna Be An Elephant demo

All you can hear is bass and vocals, I think there's some guitar and drums in there, but it's hard to tell. The person who mixed this must have just smoked a kilo of crack and was deaf. Besides the bad mixing/recording, Lost Cause still sucks. Kinda pop-punk or something with a female singer who's voice I hate. ADI (75 Ladhor Lane/Carisie, PA 17013)

MOOT • Still Holding On demo

The lyrics are bad cheesy emo-crap; then comes the actual singing, which really makes me puke. The second vocalist is pretty good, but it's not enough to save this pitiful emo/metal band. ADI (Render Records/3130 N Medford/Indpls., IN 46222)

NOVELTY • demo

I've been listening to this a while now, and the thing that sticks out most is the vocals, which I can't quite figure out who they remind me of; Tool, Mike Patton, Morrissey?? I just don't know. Musically they're alternative-metal. Lyrics seem pretty thought-out, but still a bit on the cheesy side. Long songs, excellent production. I still don't know if I like this but I don't feel like turning it off. ADI (103 Market St./Lititz, PA 17543)

NINEIRONSPITFIRE • demo

Nineironspitfire is the new band from 3 members of Undertow, which is a good thing indeed. Their demo features 5 songs heavily, and I mean heavily, reminiscent of No Escape at its best (which for me would mean their demo). There are no lyrics enclosed but from what I could deduce there wasn't anything life shattering being shared but who knows... A (\$3.50 to Dan Dean/1104 NW 87th St./Seattle WA 98117)

MELT • demo

Simple upbeat punk rock 3-piece from Italy. Fast and poppy. No lyrics and I can't make out the words but they're probably not bad. I like the vocals. Sounds good now but I probably will not ever be motivated to listen to them again. MR (c/o Seby Berlato/Via E. Ferri 11/F/36057 Arcugnano {vi}/Italy)

STAPLED SHUT • L.A. Times demo

Whatever the fuck they're saying is probably cool but the absence of lyrics or any information about the band leaves me wondering. Hard as fucking hell power violence influenced by Infest or Crossed Out. The songs are longer and more complete. There are lots of samples through out the tape of cops dealing with gangsters and drug dealers. The cover of the tape has two Latino kids on their knees with their hands behind their head getting busted. Awesome music. This really needs a lyric sheet. MR (PO Box 4005/ West Covina, CA 91791)

PARABLE OF NOW • demo

This sounds a lot like every other emo band I've heard. Depending on the listener that could be good or bad. It's hard to describe this because there is nothing original about the music. I can say it's done better than a lot of bands do it. MR (60 The Fenway/Boston, MA 02115)

KORESH • demo

These 12 songs get fast and angry. All the songs are good. Non-generic. Sort of like a bit mellow Assfactor 4. They have a decent balance in all their songs and they don't all sound the same. Really cool. MR (Koresh c/o Jay/1321 Drivers Circle/Rocky Mt., NC 27804)

RESURGENTS • demo

Fuck and shit and fuck, this is catchy shit, these songs just won't leave my head. Lookout should sign this band. ADI (1200 Georgetown Cr/Carlisle, PA 17013)

STROKE • demo

More chugga-chugga SxE, you've heard it all before, so Stroke is no big deal. I'm not totally sure they're SxE, because there're no X's all over the place, but it's got the feel. I'm glad this review is over. ADI (Andreas Hurst/Gartes. 20/73765 D-Neuhausen/Germany)

WASTRELS • demo

Pop-punk on the shittier, heavier side. The vocals don't agree with me one bit, nothing original, just a bunch of boring music. ADI (no address, no loss)

THE SALLOW BAG OF DOOM • demo

Simple, but frenetic sounding rockish music. Varying from Sabbath-like tromping, to the type of momentum that Nausea was really good at carrying. Assfactor 4 even comes to mind especially for the poppier melodies and lyrical style. I'd really like to see this live. Not bad at all. JI (Woodson Lateral/PO Box 95203/Seattle, WA 98145-2203)

TENDER LOVE • Psy-War... Don't Blink demo

Weird noises, people talking and occasional (read: very, very sparse) grindcore craziness. Listen to at your own risk. BH (no address)

CONSCIOUSNESS • demo

Hailing from Italy Consciousness clearly intended their name to start and end with an X. Following that theme they explore lyrical content like bad attitudes, marijuana use, and rape. Like most genre bands you get the feeling that you have heard it all before and you probably have. The music is very '90s straight edge with some chunky break-it-down parts in each song and if not technical proficiency at least good equipment. The stand out thing about Consciousness is that they are clearly sincere and that's not something I would say often. A (c/o Stefano Bosso/Via S Agata 4/28069 Carpignano/S. Novara/Italy)

BISCUITHEAD • roboticrejecto demo

This is a band that has nailed down what region they want to sound like (the East Bay) but haven't quite narrowed down which band (I hear Operation Ivy, 15, and Filth). The recording is bad with the ride dominating the mix but I doubt that good sound would save the effort. The bonus though is that the chorus to one of the songs is "Fuck You." A (no address)

VOID • Potions For Bad Dreams tape

This is the "lost" second Void album. For those who don't know, Void was one of those pivotal mid-eighties Washington DC bands that maintain a pretty large cult following even today. Sadly, I suspect that members of some unmentioned Gravity genre bands found this tape (which has been floating around for about 12 years or so) and have derived large inspiration from its contents. Void turned into a bad metal band and lost virtually all of the angst that drove them as one of the most powerful DC bands "back in the day." This tape is a testament to just how lost a band can get. A (\$3 c/o Easy Tean Beat/PO Box 15951/Philadelphia, PA 19103)

SHANGRI LA • Masochistic Heart demo

At first listen Shangri La sounded like the lost Nirvana tapes. Later I thought that I heard the singer of Sinker/Amber Inn backed up by a droning alterna-teen group. Finally I would say that Shangri La is the kind of thing that I would listen to as background music but is nothing that I would brag to my friends about. A (\$4 c/o Demented records 33 High st., Yarmouth, ME 04096)

DISGRUNTLED • demo

The cover of this demo has three hooded sweatshirt clad men on what appears to be a running track. The music is very Earth Crises like although not quite so thick and the vocals remind me a lot of 4 Walls Falling. My sense of this band is that I wouldn't get along with them very well and that they may be concerned about being betrayed. A (no address)

LET'S PUT THE X IN SEX • Gag Me With A Spoon demo

This is what synthesizers should be used for! Fifteen songs, most with a techno kind of a thing going on and about half of them covers of "classic" '80s puffy-hair metal songs, with "For Whom The Bell Tolls" (Metallica) and "Shout At The Devil" (Motley Crue) as just a couple highlights. Otherwise the main notable thing about LPTXIS is that they have some sort of shrieking banshee backup singer in about half the songs who infuses a sense of the ridiculous. LPTXIS is not easy listening, and would only be amusing for a listen or two, but as they say, whatever floats your boat. A (\$2 c/o Greg LPTXIS/2290 Bradford Ave./Sidney, BC/V8L 2E1/Canada)

ZLODZIEJE ROWEROW • demo

This band is from Poland, their lyrics are in Polish and I can't understand them so I can only talk about their music. Z.R. is a lot like Majority Of One meaning that they seem to shift genre's often but their recording has given them a pretty heavy sound (not heavy like metal but like thick). The only other thing of note is that the Z.R. logo is a cute cartoon of a stubby person holding a sign of a bicycle. A (Refuse c/o Robert Matusiak/PO Box 7/02-792 Warszawa 78/Poland)

THE SOLUTION • demo

This band has a cause, one worth fighting for, one worth dying for, something that gives life their meaning, the cause is cannibalism. The music and particularly the vocals sound horrible (which isn't helped by the drum machine) but that is more than made up for by the rhyming scheme. "Too much red meat causes cancer, eating vegetarians is the answer" is just one of dozens of examples. You knew it would happen at some point and here it is, The Solution. A (The Solution c/o ATLR/4439 Helmar Dr./Monroeville, PA 15146)

OVERSHADOW • demo

Music like Metallica, vocals by way of Groundwork, and lyrics about issues. Looks like it's just about covered too; cliques, vegetarianism, the system, etc., but Overshadow don't really step out of the groove's set by dozens of other bands except for having a pure Metallica-ish instrumental on their demo. A (158 Winery Crt./London, Ontario/N6C 5H2/Canada)

MEANING OF LIFE • demo

The singer of this Japanese Emo-edge-jump-core band sounds like early Face Value (and sometimes Judas Priest) but the music is dead on Agnostic Front (the metal years). The lyrics are very reminiscent of New York hardcore with subject matter ranging from being alone in a crowd to spiritual searching. If you miss the major label crossover NYHC sound or just need to keep up with everything that is Japanese hardcore meet Meaning of Life. A (Meaning of Life c/o Takashige Okada/2-120 Shimizu/Shikamaku Himejishi/Hyogo 672/Japan)

IN MOEBIUS • demo

This is the Red Hot Chili Peppers meets Murphy's Law. I would have to be knocked unconscious to be in the mood for this. A (PO Box 82392/Columbus, OH 43202)

WEEP • demo

This is in French but that can't hide the Current/Native Nod influence. There are lots of soft parts fading into frantic screaming parts and the gist seems very personally emotional. The demo has an arty feel to it in that there is some hand-drawn cover art that is nice indeed. A (Lacoste Sebastien/La Grange/33850 Capian/France)

NADA • demo

This is the new school of Hardcore bands and they sound like SNFU with less witty lyrics. A (PO Box 5381/Ventura, CA 93005-0381)

People are constantly calling me and asking for the phone numbers for pressing plants. I figure every other issue of so I'll print a list of all the phone numbers I have. If you know of other numbers please send them to me. I'll add them to the list. I hope this helps. — Kent

PRESSING PLANTS:

Nashville Records	(615) 259-4200
United Records	(615) 259-9396
Rainbow Records	(310) 829-0355
Erica Records	(310) 926-8922
Alberti Records	(213) 283-5446
Bill Smith Records	(312) 322-6386
Alpha Records	(954) 587-6011

MASTERING PLANTS

Frankford/Wayne Mastering	(212) 302-8300
Richard Simpson Mastering	(213) 462-2545
Metropolis Mastering	(312) 631-3526
Quad Teck Mastering	(213) 383-2155
John Golden Mastering	(805) 498-3490

CD PRESSING PLANTS:

Optimax	(909) 598-8676
Technicolor	(805) 445-3035
Discronics	(818) 786-6111
Disques Ozone (Canadian)	(514) 878-8273
Bill Smith Records	can also get CDs made.

NETWORK 34 • second demo

There is no lyric sheet for this as it wasn't ready when they decided to send it (?). The sound is a blend of younger '90s bands with shrieky desperate vocals, a mix of slow introspective guitar plucking and anthemic thrash moments, and clearly personal lyrics. It is what I like about demo's, honesty. A (18 Bristol Ln./Newark, DE 19711)

NETWORK 34 • 1st demo

This is a deliberate band with stop start music and lyrics that although properly vague seem to relate to political issues (like the media and patriotism, both of which they are against). A lukewarm effort that could only be heated by seeing them live. A (18 Bristol Ln./Newark, DE 19711)

OSWALD'S LAST PLEA • demo

I don't feel connected to these songs of lost love and pain. The sound is stock Chicago-sound (ala Cap'n Jazz, or Gauge) but there just isn't enough of a punch for me to really get down and feel hurt. A (134 Stewart St./West Newbury, MA 01985)

V/A • A demo comp

Four bands, none of which you want to hear. BH (Smilers Union Cassettes/PO Box 8054/Austin, TX 78713-8054)

OXYGEN • Carlo The Wolf demo

I think that this is great. It is kind of like some sort of twisted carnival ride, blending disco, rock, and some punk influences, and the singer looks like a saner Charles Manson. The household consensus is that it sounds like the music played at the end of a Jackie Chan movie and I agree. This is crazy. A (Oxygen fan club/Krvije bb/12300 Petrovac na Mlavi)

BRIGHT ANVIL • demo

A band influenced by Bureau Of The Glorious? It appears to be true as Bright Anvil is a chunky Shudder To Think type of thing with a vocalist who sounds enormously like the Cranberries. I like this sort of thing but I think I am not in large company. A (1085 Perkins Way/Sacramento, CA 95818)

GOVERNMENT COLLAPSED • demo

This band has an eerily similar feel to Nations On Fire. But that isn't a bad thing and just knowing that there are anti-authoritarian bands releasing music from Turkey makes me smile. A (Semettin Gunaltay C. No. 262/11 81090 Erenkoy/Istanbul/Turkey)

IRONY OF LIGHTFOOT • onequickdemo demo
Emo-thrash madness, like a VERY raw version of Angel Hair, but heavier and a bit chugga-chugga at times. Vocals remind me of early Acc'Ysed or Corrosion Of Conformity. BH (73 Delaware Ave/Freeport, NY 11520)

KODIAK • demo

This goes very fast and breaks into some tempo changes that I like better. Scratches-yell vocals. The lyrics are a bit abstract, but a talk over the music explained some politics. So I guess they are political. Good. I think a lot of people will really dig this, so check them out. (I liked the selling skills rant on the other side!) SS (1012 Brodie Street/Austin, TX 78704)

SYSTEM SHIT/MORONIC PLAGUE • split demo

I liked this, a lot. System Shit remind me of the days of circle pits and singing along to words I didn't know (but could figure out after the first verse) while Moronic Plague is a confusing blend of east bay inspired stuff and '80s thrash. System Shit is fast, sometimes really fast and has good mosh parts (and use them sparingly). The best comparison I would give them is a cross between DRI and the Necros which is a pretty high accolade. While Moronic Plague is best as they do a cover of

"No Future" with reworked words so as to be titled "Kill All Cops." Good. A (98 Stewart Harris Drive/Dartmouth, N.S./B2W 3Z7/Canada)

BLACK ARMY JACKET • demo

I put this and the Abstain demo in deck A and B of my stereo system... I set the system on repeat... and spent the day with the sounds of brutality ringing in my ears. Black Army Jacket are influenced by Infest, Crossed Out, and Drop Dead, but they are not some clone. Lyrics are short and to the point. Keep it simple, play it hard, no remorse, no regret. An excellent demo in all respects. KM (PO Box 790366/Middle Village, NY 11379-0366)

IL SANGUA/SULLESPALLE DELLE PIETRE • demo

Il Sangue play fast hardcore with some intense breaks. Pretty good, even though the low sound quality detracts. Sullespalie Delle Pietre plays... well they play kind of oppressively boring music. Ignore their side and go straight to Il Sangua's side. KM (Via Nazionale 69/00184 Roma/Italy)

ABSTAIN • Superiority Complex demo

I put this and the Black Army Jacket demo in deck A and B of my stereo system... I set the system on repeat... and spent the day with the sounds of brutality ringing in my ears. Abstain are influenced by Infest, Crossed Out, and Drop Dead, but they are not some droning clone. The vocal work is a bit more crusty and the music a bit more maniac than the Black Army Jacket stuff, which is more straight forward and in your face. Lyrics are socio-political, and they even have an anti-cigarette tune called "Choke." Another excellent demo. KM (19331 Stefani Ave./Cerritos, CA 90703)

TONY TRAHAN • *Safe Sects* tape

I realize that Tony's views on life are similar to my own, but this acoustic stuff pretty much blows. I can listen to acoustic music if it's good, but it has to be really fucking good. Political lyrics are a plus, but whatever. The funny thing is that Tony does a cover of one of the Screeching Weasel songs that Born Against wrote. KM (115 Grand St./Albany, NY 12202)

THE HUGUENOTS • demo

The chaotic influence of the '90s is definitely here... so there is no denial to the fact that the Huguenots are in that modern chaotic & emotive hardcore genera. The songs are well recorded, and there is a certain element of experimentation that keeps my interest. Lyrics are cryptic to me, but probably mean something to someone. Very good for a demo. KM (\$3 to 34 St. Stephens Street/Boston, MA 02115)

RUSSIAN MEAT SQUATS • demo

This is just stupid. Just stupid. Ninety minutes of silly crud. Stupid. KM/LK/BH (\$3 to Easy Subculture Research/PO Box 15951/Philadelphia, PA 19103)



photo by Andy Cunningham

NEVER TOO LATE • *Mistrust* demo

Tight, refined poppy punk rock. This is probably very similar to the sort of stuff Lookout Records puts out. Well done and enjoyable, with good lyrics to boot. GP (Box 1034/1720 Douglas St/Victoria, BC/V8W 2G7/Canada)

FEDAYKIN • demo

Complete with dark and morbid sound bites (from some of the better horror/terror movies) Fedaykin (pronounced Fay-Duh-Keen) unleash some ugly sounding hardcore that leans on the heavy and brutal side of the spectrum. Lyrics are political from both a personal and a direct perspective. An excellent demo for those that enjoy slightly moshy, heavy and occasionally frantic hardcore with screechy, growling vocals and a foreboding feel. KM (Fedaykin/PO Box 471/Allston, MA 02134)

DELINKUERE • *Fabbrica, Patria, Chiesa...* demo

This so fucking DIY I'm shitting in my pants! Awesome fast poppy punk sung in both Italian and English, and they even printed the lyric sheet in both languages. Said lyrics are mostly centered around the "system" and it's effects on the general populace. Also included is a lot of information about the band and what kind of stuff they're involved with. GP (\$5 to Manolo Ronzino/Via Des Geneys 27/10064 Pinerolo/Torino/Italy)

CATHARSIS • demo

Okay, if this is a joke, then good job because I laughed out loud while reading the comically stupid lyrics, but if they're serious then they're complete morons. Totally shit recording. Avoid unless you're looking for a good laugh. KM (PO Box 4150/Tamworth, NH 03883)

JESUIT • demo

An attempt at heavy with post-apocalyptic vocals and the occasional sprinter... Lyrics are cynical and critical of a society teaching violence and hate, and I guess the drudging music is supposed to symbolize that dreary existence. Eat shit, indeed. KM (5349 Brockie St./Virginia Beach, VA 23464)

ENRAGED • demo

The packaging as well as the lyrics are very similar to the Crucifix *Dchumanization* LP, one of the greatest records ever so I can't help but like this... a little. The music itself kind of drags on with no direction, quickly boring even the most patient listener. Of course there's always room for growth... GP (Rene Trankner/Munzbachtal 26/09599 Freiberg/Germany)

LIPMONGER • *Hook, Line, And Sinker* demo
Who could like this? I mean someone could feel sorry for this and give it a bullshit feel good review, but this is just stupid mind numbing pop punk. I hear enough Green Day while waiting in line at the gas station. KM (PO Box 55580/Atlanta, GA 30308)

BLACK LABEL • demo
These guys are great... as individuals and a punk band with powerful political messages. Straight forward hardcore played well, with a great recording... Blistering fast turns to break-down in a blink of an eye. Santa Cruz kids keep getting better and they want to play in your town. D.O. (320 A. California St./Santa Cruz, CA 95060)

THE MOTABA-ERE HWON CONSPIRACY • demo

Kind of metal, sometimes a bit moshy, with raspy vocals. Songs are about society's corruption... An interest in brutality. Kind of average, but their minds and hearts are in the right place. KM (16 Tudor Rd./Hicksville, NY 11801-5327)

GASP • *Sore For Days* demo
Low end and heavy. Some slow and druggy, some fast and thrash, but always low end. Vocals are scorched growls. Kind of predictable. Lyrics are incoherent gibberish about death, shit and misery. Next. KM (5045 La Crescenta Ave./La Crescenta, CA 91214)

TRICERATOPS • demo
From the last song "Anarchy Recess"... "that little bitch, she doesn't play fair, I'll kick her in the knees and pull

CODE 13

EMERGENCE • demo

Another band with heavy, hell-bent tunes. The way the singer growls he must have horns growing out of his head. "I can feel the dark storm closing in, I can feel all that is good turn to sin." I wouldn't be surprised if animal sacrifice was part of their live set. Nice packaging, complete with lyrics and color band photos. GP (\$4 to Faction Records/Rt. 1 Box 1477/Saluda, VA 23149)

CIRCA ICH DIEN • demo

This is rad! Great musicianship accompanied with complex, thoughtful lyrics - it's so nice to see a band wait until they're ready to record something. If I had to classify this I'd call it soulful hardcore: not too rough, not too pretty, not too slow, not too fast. GP (928-A Mcmillan Ave/Winnipeg, Manitoba/R3M 0V6/Canada)

SPYGLASS • demo

I'd really love this if the singer didn't sound so much

like Tori Amos. Turn the vocals down, the guitars up and it might rock a lot harder... Good rhythms and nice melodic riffs. With a better recording and milder vocals, I see big things for Spyglass. DO (\$3 to Spyglass/PO Box 3665/Columbus, OH 43210)

MUDGLE • demo

Angry/angsty music from the bowels of New York City. Very hardcore; unintelligible vocals, norelco razor guitar. Although no new ground is covered here, they do have a very original feel - too bad I never got to see them when I lived there. GP (\$2 to Clone Distribution/ 7 Vetere Place/Mt. Kisco, NY 10549)

WILL HAVEN • demo
Heavy, evil music, the sort of tunes I imagine you hear in the Netherworld. I can picture demons cracking their whips with this tape blaring in the background; a soundtrack for torture! Better than average lyrics about personal/political matters. A road trip up to Sacto may be in order. GP (1219 19th St./Sacramento, CA 95814)

parades end.

4 song 7"
\$3 ppd. or
2 for \$5



payable to andrew reizuch
the WORDSMITH covenant
post office box 15645
long beach. ca 90815

Here's what's new: Mine-tetanus LP/CD, One Eyed God Prophecy LP. Here's what's not so new: Franklin-Roy is dead 7", Uranus 2x7", demo and shirts, Shotmaker-Crayon Club LP. Get 'em from distros as I don't have an address yet.



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In my usual state of chaotic upheaval I lost the letter that came with this interview, which means that there isn't an introduction, and which also means that I've no idea who did this interview. Sure I know his name is Kevin, but otherwise he remains a mystery... regardless, the interview is good. Thanks goes out to the mysterious Kevin. — Kent

KEVIN: Hey, isn't the Cheers bar around here? We coulda gone there.

JACKIE: You mean you coulda gone there. You don't wanna get me started

These parties would last entire weekends, and George and I and a bunch of our friends would just stay at this house amidst all the chaos and hang out. The first thing he ever said to me was, "You into Slayer?" And I thought, "This kid's awesome!" We talked all night about metal. Exodus. Venom. Then Absolution and Eye For An Eye. The rest is history, I guess. The weird thing is that when I was younger, I used to come up to Boston to see a lot of shows cuz all the bands I liked never came to Ohio. And George...

get as long as I live.

K: Yeah, I get the feeling this band meant a hell of a lot to all of you.

J: I would hope it'd be like that with any band, ya know? If you put all your energy into doing this thing with people you care about, then it should mean a lot.

K: Right, but many bands seem to be just having fun. That's cool, but to anyone who has seen you all play or who knows any of you, it is painfully clear that Coleman is not a joke. I don't know what it's like to be in the band, but I



on Cheers. In the 4 years I've lived here, I've had to walk by that place a jillion times, and every time I've had to stop to help some pathetic tourist take a picture and listen to his wife ask me if I've seen Norm today.

K: The novelty wears off, eh?

J: Nah, I'm just bitter cuz I went in there once and not everybody knew my name.

K: Okay, a lot of people are gonna be bummed to hear you guys just broke up, especially because so many people are just now hearing about you. What happened?

J: Well, we knew we were gonna break up this summer cuz I'm moving back to Ohio for grad school. The end came a lot earlier than we expected, though, cuz I've got some pretty crappy health problems, and I can't really do the band anymore, so, whatever. The whole situation sucks cuz it kinda came outta the blue and we were really looking forward to a final trip this summer. What can you do, though?

K: For those who don't know much about Coleman, we gotta get the basic band stuff outta the way. Who does what, how did you start, all that?

J: Morgan drums, George plays guitar, and I sing.

K: Is that what you call it?

J: Whatever. Anyway, I moved up here 4 years ago to go to school, and I met George at this insane party at this freak's house who we both knew. It was demented, the things that went on at this place.

K: That's nuts you came all that way.

J: It was the only way to see 'em. These shows were so great, with the raddest bands playing together. Bands like Born Against and Rorschach playing with Eye for an Eye or Insted. Citizens Arrest and Disrupt! It was crazy. And there were so many people at these shows. Like over 500 kids in one room going bonkers for every band. Turnouts for regular matinees were as big as all the festivals that go on now. It was amazing. That was sorta before "the scene" - God, I hate that phrase. That was before it got secular or whatever, and all these mini scenes branched off.

Aah, you keep making me stray from my own thoughts. Oh, so the weird thing is that I've got a bunch of these shows on video, and George is in a couple of 'em, but we didn't know each other then. He looks so young and he's stage diving and acting all tough... It's hilarious to watch. I met Morgan through George, but not for a while. George used to come to my dorm and we'd jam on my guitar and talk about starting a band together. He told me about his friend, Morgan, who lived in Maine and... We got to go to his high school graduation, and Morgan was just this little guy drowning in his cap and gown, and he gave us the metal horns when he got his diploma. Feels like forever ago.

K: So how long was Coleman together, then?

J: Almost 2 years that I will never for-

know what it's like to watch.

J: I hate talking about this. Why are we Talking about this?

K: I know it makes you feel uncomfortable, but you are like the most fucking intense, emotional band to watch. It hurts to watch you play, but you can't not watch. It's really interesting to look at people watching you. I know a lot of kids want to talk to you and find out what it's about, but they are intimidated because you scare the shit out of them. How does that make you feel?

J: It's really hard for me to talk about. Not because I don't want to disclose information about myself, but... I don't know how to explain it. I don't mean to scare anyone. To me it's not a big deal or anything. It gets really annoying that this is the first thing people want to talk about.

K: Well most of us don't go to a show expecting to see a girl fronting for a band. Especially one who screams demons and beats the shit out of herself and gets all bloody in the process. Can you see why people get freaked out or worried?

J: I guess so. Maybe if it was someone else I'd have the same reaction. But I'm not. I don't know. It's just me being me and telling about how that feels. It just happens, comes naturally, I suppose.

K: When you're playing do you know that you're doing all that? Are you aware that you're injured and bleeding, cuz I've seen you get fucked up?

J: When we're playing, I don't really know anything. I'm just thinking about what I'm saying and how I feel about that, so I'm kinda oblivious to everything around me. I must be, because George and Morgan always get mad that I miss a song, or they try and talk to me in between and they can't or whatever. It's like I'm living in the words I'm saying and it's so real and, God I'm a dork. I should teach Yoga. I don't know, it's like being in the most solitary place where I'm all by myself, but it's not quiet or tranquil. It's noisy and ugly and chaotic and wonderful, all at the same time, and I'm ingesting myself with thoughts and images and... I just have to get it out. I don't usually know what I've done to myself 'til it's over and I start to feel it or I go in the bathroom and I see myself. There were a few times when I actually freaked myself out a little, but I don't usually think about it.

K: What happened?

J: On the winter tour when we were in Philly, some guy kept yelling, "More blood, more blood!" And Dennis (from Three Studies for a Crucifixion) got all mad and started screaming at him. I didn't know why he got so upset, then later I went in the bathroom, and I had never seen so much blood coming out of my head in my life. It didn't really register that I was hurt. I just remember thinking, "Wow, that's a lot of blood." This other time during the summer trip, God it was so hot you woulda cut off your arm for a popsicle. There was this thing that started to grow out of my forehead. It looked like a big purple egg that was waiting to hatch. It was so gnarly, all squishy if you touched it. I could hear stuff swishing around in it. Everyone got worried, and Morgan called me "Klingon" the rest of the trip. Matt (from Three Studies for a Crucifixion) thought it was gonna come back on the winter tour but it didn't.

K: You guys play with Three Studies a lot, huh?

J: Well, every tour either band had ever gone on has been with each other. Plus we've played some random shows in between, so... Chris Jensen indirectly masterminded our little band marriage, so we really owe it to him. Chris is an amazing individual. But there's just a real "chemistry," for lack of a better word, between us all. I can't speak for anyone else, but we've all pretty much agreed that there's no other band we could each do all this stuff with. Everyone is super close... If you only knew the things that went on... I'm shutting up now, cuz there's nothing I can say to do any of it justice, and you wouldn't believe any of it, anyway.

K: I know you're on a lot of comps. Are

there other records on the way?

J: There's a split LP with us and Three Studies, but it's been over a year in the making, and I don't know when exactly it'll be out. Hopefully soon. There's a 7", too, but that'll be it.

K: I want to talk about your lyrics. I know the words to "Timber" and "Mother" because they're in those comps, and they seem to touch on things that aren't typical in hardcore. What are they about?

J: This is gonna be a long conversation... Those two songs are really interconnected. Well, all my lyrics are because they're all very personal, about how experiences have effected me, or how things make me feel. But those two songs are especially important to me. They're about... Geesh, I don't know how to explain this... I was raised in this monumenally dysfunctional family. My dad was virtually non-existent, and my mom was, well it wouldn't be right for me to go into. I'll just say she screwed me up pretty good. And so I pretty much had to raise my brother and sister like they were mine, and protect them from knowing or having to deal with all these secrets and stuff. It's not a sob story. It could have been worse. Things can always be worse. You gotta always keep that in your head and be grateful for what you've got. But it was real bad, and I became this freak who learned and carried on all the crap that was passed down to me. Perpetuated the generational cycle. And so I got into all these self destructive behaviors in order to help me cope. One of them was anorexia.

K: That's where you starve yourself, right?

J: Yeah. You punish yourself. I was like 13 or 14, 5'7", and I weighed 73 pounds. My body was manifesting the pain of all the problems I couldn't express emotionally. It wasn't conscious. Things that children can't directly deal with cuz they don't have the self or social skills come out in other ways which are subconsciously easier to handle than whatever is going on. It's fascinating how the mind works to help you endure stuff. One day my

body couldn't take it anymore and I had a heart attack and got put in all these institutions, which is another infinitely long conversation, but... It took three years of my living in those places to unlearn everything I knew about myself and to relearn how to be in a family and how to grow up and how to be a healthy thinking human. "Mother" also has to do with how things like this are never ending.

K: What do you mean?

J: I mean it's years and years later, and I love my mom, and our relationship is a trillion times healthier than it was because we're both grown adults, now, and... I've forgiven her for a lot. When you break the cycle you can start to forgive and heal. But no matter how much you can grow or move on from experiences, if someone in your life has hurt you or hindered your ability to be who you are, then there are gonna be some leftover feelings. It's not bad because it keeps you in a constant state of learn-

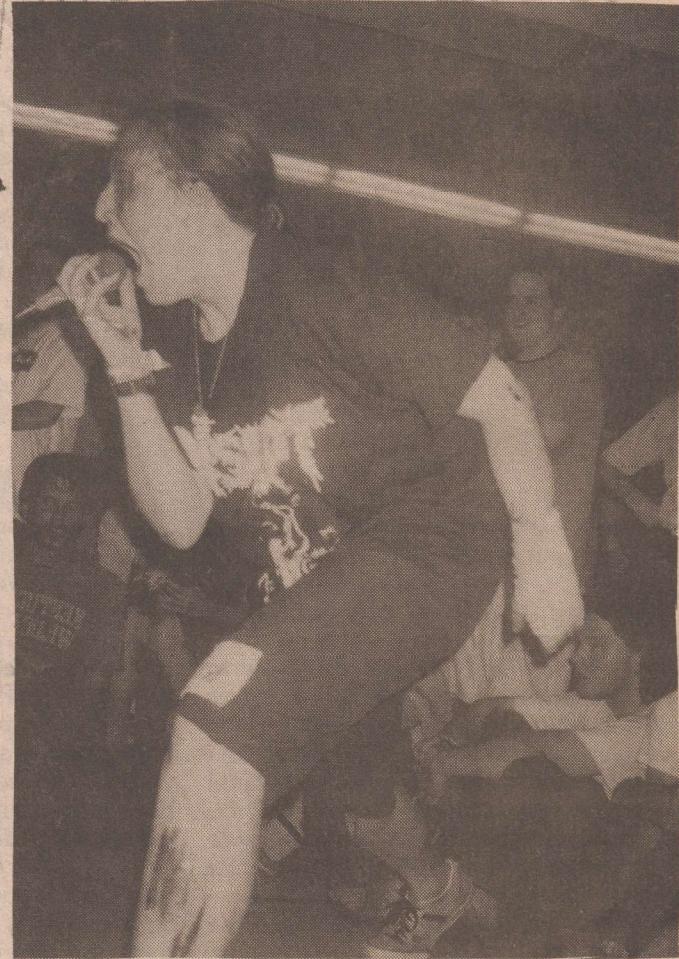


photo by Shawn Scallen

ing about your-self, but...

K: What does your mom think about Coleman?

J: (laughing) I'm not self-destructive, anymore, so I'd never be crazy enough to fill her in on something like "Mother," but she is **coleman 43**

aware that the band exists. What's funny, or I should say ironically disturbing, is that she brags about me being in a band, which my grandmother calls "Jackie and the Colemans," and she forced me to screen our shirt design on the back of her aerobics outfit. It's actually more violating than funny, though, just cuz she's not aware of what that shirt is saying about her, but I wouldn't dare go into it with her... There's always gonna be a barrier between us, which sucks. It's like a stain on the brain. Some people think that's living in the past, but your past is responsible for much of who you are. You just gotta learn to use it. Learning and making mistakes are like the most important things in the world to me cuz that's being alive, ya know? Too many people don't want to accept that they're fallible or human... I told you this was a long answer.

K: Does hardcore help this?

J: Help what?

K: Does it play a role in teaching us about ourselves or in changing society?

J: Those are really separate questions. It obviously teaches us about ourselves, or you wouldn't have this entire subculture centered around it which people are so passionate about and dedicated to. There are a lot of people who live for hardcore because maybe it gives them something they're missing or a sense of identity. I don't know, there are a slew of reasons, but they all add up to it being something people take very personally... Do I think it can change things in society? Not really.

K: Why not?

J: Hardcore is just a tiny microcosm in the world. It's like a freckle on a giant. I don't know why I said that, but you know what I mean. As an idea and as this non-mainstream culture which tries to deviate from the norm, it has potential, but... OK, say there's a show. Bands play, people sell records and trade 'zines. Then everyone goes home to call their friends who were at the show to talk about the bands, records, and 'zines. It doesn't do any good to preach to the converted. And hardcore is never gonna be a "threat" to society because it wants to stay private. The powers that be know that that's how all subversive things are. It's a Catch-22 and we just play right into the system.

K: How can you say it plays into the system?

J: Alright, here's an example. Green Day. I'm not talking trash about the band. This has nothing to do with them, exactly. Not that they were political or revolutionary, because they certainly weren't. But they happened to be a band

who was active in the "private, non-main-

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stream" community for a long time, and something happened along the way... I'm losing my thought cuz this isn't about Green Day... I mean that America is totally embracing this "punk, hardcore" culture right now. We're fortunate enough that they're only capitalizing on the crappy bands, but like... The Sex Pistols are used for car ads. Mr. and Mrs. Smith are serving Johnny a piece of apple pie with his green Manic Panic and his new Epitaph CD. Where's the threat in that? Those are weak examples and I hardly proved my point, but... Hardcore doesn't want to be mainstream, so it stays underground and it can't change things. It's safe that way. Kind of a double edged sword.

K: Does that mean we're all wasting our time?

J: I didn't say that. I just think it can only go so far. It's really up to the individuals who have the guts to hurtle themselves or their ideas into mainstream society and directly confront things. They are the ones who sacrifice themselves to reclaim information and change things.

K: So you're not directly changing things unless you go mainstream?

J: You're twisting my words. It doesn't mean you have to give up the "hardcore lifestyle." Whatever you can contribute in your own way is important, but... OK, take people like Chris Jensen or Martin Sorrondeguy who are important in the hardcore community but are more important outside of it cuz they're teachers. That takes serious balls to put yourself on the line every day and try to positively change or influence people when nobody cares. And then to have the energy to put out records or be in bands, and tolerate so much stupid, sophomoric crap from all these other people. That's really incredible to me.

K: What did you mean before about reclaiming information? I think we all have access to a ton of information.

J: We have access to certain kinds of information... There's a conspiracy, or I should say, a partnership, between the government and the media, both of whose purposes are to control information and to frame our understanding of the world. I don't think they're inherently evil, but they rely on the fact that they're relied upon for that information. Knowledge is power, and they know that they have the political, economic, and social means to shape knowledge any way they want. It's scary, but it's the nature of the beast, ya know?

K: The nature of what beast?

J: "The system" is specifically structured so it has the ability to make people believe it works for them, and in the process use them for its own ends. It can

turn anything into the truth and make us completely dependent on it for our values or lack of. It's so totally insane if you really take the time to look at it and pick it apart. Things like racism and homophobia and drug abuse and the way minority cultures are treated... So many crazy things are totally promoted by "the system" cuz it gives them leverage. As a power structure, they use this stuff to perpetuate class struggle and mass consumption and all these things which are really their own weapons for control. That's part of why you've gotta be aware of your own behaviors - so you can avoid contributing to all that crap. You can make a choice not to participate in your own manipulation. That's what I meant. Listen to me, I'm such an elitist dork. Revolt, my children! Bring down the man! Whatever. I'm not saying there are all these people plotting against me or us. The suits in the Pentagon couldn't care less about me. I'm not in the right tax bracket or...

K: That's not what I heard. I heard you had something to do with the JFK assassination and the government put a hit out on you.

J: (laughing) Oh my God! Where'd you hear that?

K: Frank was talking about it. Is it true?

J: I'm not sure if it's in my best interest to discuss this! Basically, when I was younger I was obsessed with the JFK assassination. I had copies of every autopsy report, every volume of the Warren Commission, anything that was allowed to be accessed, cuz I wanted to prove that Lee Harvey Oswald was innocent. So I researched forever and contacted all these people who were involved, like witnesses and public officials. I wasn't expecting "the answers," cuz those who know are in hiding or are dead. It was eerie, though, how I would call these individuals and they'd freak out or be really elusive when I mentioned why I was calling. Over 20 years later, and there was still this paranoia of whoever or whatever was behind this demented event. It was so invigorating because I could feel the hugeness of this thing that happened even before I was born. Turns out I got to speak with Marina Oswald, who never changed her name but has a new life with a new family.

K: You talked to the wife of the most notorious assassin in history? What did you talk about?

J: I told her she should listen to Born Against, and I said how I had been researching the case and that I wanted to prove her late husband was innocent and died wrongfully. And I was sorry for her loss, cuz can you imagine what she had to go through? She was real

dignified and genuinely grateful for my efforts, but said she didn't have any new information and that was that. But like a couple of weeks after we talked, two of the men I spoke to were in the news because they died "mysterious deaths," and everyone was like, "They got bumped off cuz you made them talk! The mob is gonna get you!" What's wrong, Kevin, afraid they're gonna see you with me?

K: Maybe I should be. I wanna go back to what you said before about drug abuse and mass consumption. Does Coleman have any views on issues like drugs or vegetarianism?

J: As a band, we don't really have any collective views on anything. We are three of the most different people who could be in a band together. We have three different sets of morals, which tend to be the cause of a lot of arguments. But that "agreement to disagree" always kept things interesting. It'd be unfair of me to speak for George or Morgan since they're not here. And actually, I hate these topics anyway, cuz they're boring and they've never had anything to do with the band one way or the other.

K: You think they are boring?

J: I don't mean boring, I guess, because I do feel strongly about them. But the way those issues are regurgitated within the hardcore community is so tiring. I get so sick of hearing and reading about them. There's only so much you can take about the cows who are slaughtered and the caged hens who peck each other to death, because ya know what? We're not the ones who need to know. And ya know why? We're probably all vegetarians. I'll answer, "Yes, I'm a vegetarian," for every nincompoop in hardcore so no one ever has to ask or talk you know, step outside the punk rock bubble for just a sec and contaminate ourselves by communicating with the people who need to know and don't already have Earth Crisis breathing down their necks. And maybe we can start learning how to effectively live a cruelty free lifestyle by doing something other than just buying Ramen noodles.

I can't believe I started talking about this. Can I spell "hypocrite?"

K: Explain "effectively living cruelty free."

J: It all goes back to mass consumption and more importantly, choosing not to play into negative values. It's all connected and related. It all intertwines in ways that you have to teach yourself to think about. Like it doesn't matter how pro-animal rights you are if you walk around and swear at people using all these derogatory terms which are mostly animal derived and imply that animals are substandard. Cruelty free is not just what you eat. It's what types of things you support, directly or indirectly, when you spend your money somewhere. It's the kind of things that come out of your mouth and how you behave. It's how you treat other people and how you treat yourself. It's being aware of how who you are effects everything around you. I'm not at all saying I've perfected it, cuz I'm a self proclaimed hypocrite. Everyone is. If you make the choice, and we all do every day, to function in society with all of its benefits, then you're already compromising many of those things. There's nothing wrong with that. We can't all move to the mountains and eat berries and be one with the bluebirds 'til we die.

the band because not only are you female but you're seen as the spokesperson.

J: What are you asking me?

K: Well some people would say you are one of the few strong female figures in hardcore. What's it been like, or has it been difficult to be an "active female" in a basically male oriented scene?

J: I'm sorry, but this whole comment really bothers me because, to the first thing you said, if people knew what they were talking about they wouldn't say that. And then that question suggests that there is something difficult about being an active female in the scene. Going back to the comment, I can think of a bunch of women who have been strong figures... You've got Born Against, who is like everyone's favorite band, and lotsa people don't know Melissa York drummed with them. Justine Demetrick has taken 95% of all the pictures you'll ever see of any band in any 'zine. You've got Alyssa Murry from Disrupt and Blowin Chunx, Amy from Nausea, Kim from Nema... The list goes on. In terms of the question, God this is gonna open up like five cans of worms, and this interview is so long, people have probably stopped reading by now!



Even that isn't cruelty free. I just mean that, like everything, it's all a choice. If you don't care, that's fine. You have the freedom not to care. But if you do then you should commit to it.

K: What about feminism?

J: What about it?

K: That's an issue that must pertain to

K: Humor me, I can edit it later.

photo by Shawn Scallen

J: Where to begin... It's been very frustrating for me to get asked things like this because "sexism in the scene" or "the oppression of being female in hardcore" has never been something I've experi- coleman 45

enced enough to focus on. I'm not in any way denying that it exists. I've had my share of goons to deal with. But it's never been an issue I internalized to the point where it got in the way of me being involved. I've always been smart enough to surround myself with friends who were supportive of me being active. If I went to a show and I wanted to stand up front, then I'd stand up front cuz I knew if I got pushed I'd push right back. If I wanted a band to come play, then I'd call 'em and say, "Come play a show." No big deal. If you have enough self respect and self-confidence and you show that to people, they'll give it right back to you, regardless of what's in between your legs. If they don't then you shouldn't care what they think. I get so entirely frustrated when we play shows because I hear stuff on both sides of the spectrum, and I just wanna strangle people.

K: Can you be more specific?

J: There are those, who are usually male, who I've heard say, "Oh that Coleman girl screams. Must be a femi-nazi." And it irks me A) because if they bothered to ask me what I sing about, they'd know I don't address "feminism," and B) even if I did, for someone to associate or connect a woman who asserts her human rights with a nazi who killed over 7 million people, that's just preposterous. Then I've had girls who've come up to me and said stuff like, "I admire you so much for having the courage to get up there, it's about time there were more girls in bands," or, "I wish I could do that but I'd look like a fool." It makes me wanna scream.

K: Why? Those are compliments.

J: They aren't, really, though. I mean that's cool if they get something out of it but in saying all that they're implying that they aren't capable of being in a band or lots of other things. It's learned helplessness and that's part of how sexism works. It's not just blaming men for saying, "Women can't do this." It's women's' faults, too, because they choose to believe it and perpetuate it.

K: Then you're in support of groups like "Riot Grrls" or "Girl Pride?"

J: Ugh, this is one of those tricky cans of worms and I'm gonna end up talking myself into a corner... I personally don't care for those movements because I think they are somewhat futile and could channel their energies in more constructive ways. I think they have good intentions. I would never dispute the empowerment of women as being an important issue. But there are ways to do it which are more effective than by making men pay a dollar more than

women at a show or absurd things like that. And

a lot of these "girl pride" groups... If they help you discover what it means to be a woman or if they help you reclaim your rights as a female, then I guess that's cool, but a lot of those groups give empty pride.

K: What do you mean by "empty pride?"

J: I mean there's a lot more to being a woman and asserting that womanhood than just walking around yelling, "I'm awesome because I have a vagina." And there's a lot more to being human than just being a woman. Like I could start a "Wednesday group" and walk around saying how awesome I am cuz I was born on a Wednesday. It doesn't mean much to take pride in something that you have nothing to do with. Pride should come from qualities that you nurture in yourself, or from things you work on as a person. There's a difference between asserting the fact that you are a woman and asserting what it means to be a woman... Like I said, if you have enough self-esteem and self-respect, it'll show. And the people around you will process that, and they'll be effected more significantly than if you just declare it or infringe yourself on them.

K: The whole "actions speak louder than words" thing.

J: Yeah. If you practice and live the ideas you believe in, that's gonna be a much more effective example to people than merely babbling about it and not following through. That's not just referring to "how to be an empowered female," that goes for anything. It goes for men's issues. It goes for non-violence issues. It goes for racism and homophobia and all that stuff I talked about before. That's the best way to do your share or contribute to things you think are important. Ya know, not everyone feels comfortable or has it within themselves to go out and get in people's faces or be some extreme radical or prophet. Although as a college dork my major is "Saving the world," so maybe I'm really sitting here foreshadowing the coming of the messiah, and you've got no clue who you're really talking to right now!

K: Out of curiosity, what are you doing in college?

J: I'm going for the gold, man, gonna get a license to practice social work.

K: So you weren't joking when you said you were gonna save the world!

J: Maybe just a small part of the world. A country, or two... I'm thinking Greenland, cuz that's still like undiscovered territory, and you know the people there have gotta be completely whacked in the heads.

K: Alright, so for a little practice here...

Not something as abstract as world peace, but...

J: That one was a joke, Sherlock. I said social work, not political science.

K: Seriously, though, how would you approach an issue like pornography? That has a lot to do with what you were saying before about "asserting feminism" and stuff, but don't you think something like that deserves radicalism, in order to stop it?

J: You just keep em coming, huh? Another can of worms for the fire... I don't really know what to say about this cuz... This is an issue that I argue with myself about all the time. (Looks at watch) Oh, God, I've got class in 20 minutes, gotta go!

K: That's a cop out.

J: That's a good band. Really, I do have class. I feel really strongly about the pornography issue on both sides for a lot of reasons, and it gets hard to come to a consensus with myself... I don't know how much I want to get into this... When I was in the institutions, there were a lot of things that happened. Deranged things go on in so many of those places, things that most people would think are made up, but, let's just say I got forced into some stuff... Sorry, I'm not talking about this... It's like where do you draw the line? No matter how much I'd like to see Barely Legal or other fine literature like that taken off the market, it's not for me to say it should be censored, because no matter how messed up these people are in the head, it's not my place, it's not my right because that's what freedom of speech is. As much as I may hate the behavior it incites, and as ignorant as those people are to publish magazines like that, they have the right to publish them. The key is in education and in teaching the difference between art and pornography. Like I said, that's a fine line, and who's to say where that line is, but there is one. Nakedness and sexuality are wonderful, normal, human things. But there is a difference between something like appreciating a woman for having a healthy, beautiful body, which would imply that you appreciate that she values taking care of herself... There's a difference between that and drooling over an 8 x 11 glossy of a clitoris. Or a penis. Or whatever... Well, I hate to get off my soapbox, but the university bells toll for me.

K: Thanks, teach!



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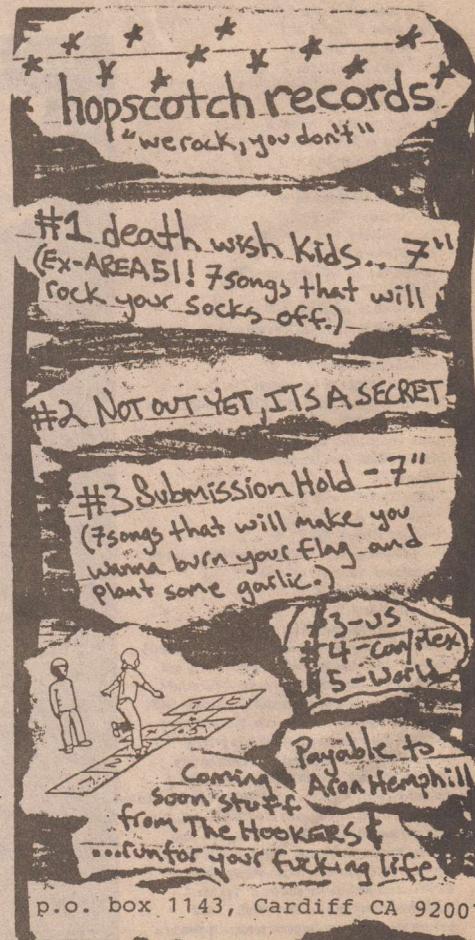
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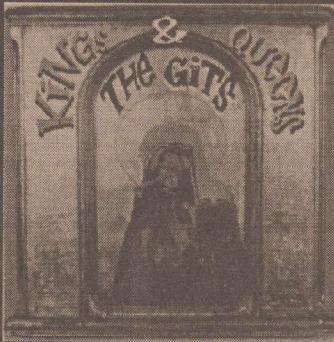
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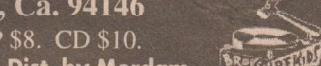
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A BOY AND HIS #4 5.5x4.25 \$1 60pgs.

Many different people contribute to this 'zine, giving it a well rounded feel. Personal, mostly handwritten stories and thoughts. Good work. LK (PO Box 1138/Notre Dame, IN 46556)

A CHOMIKE BOEK #1 2x2 32¢ 12pgs.

What the hell is this? Little pictures of animals speaking phonetically with sloganized T-shirts, but no plot. It's freaky and wacky. LO (1750 30th St. #198/Boulder, CO 80301)

ATR #1#0 8.5x5.5 free 80pgs.

If you like reading, and aren't afraid of large vocabularies and dry commentaries on life and ideology, then *ATR* may be fairly appealing. The two authors have somewhat different styles with one being a bit more hippish and the other a bit more bookish. The content is interesting and relevant, though at times I felt like I was back at the university trying to push myself through a boring reader of assigned material. Generally *ATR* is about the economic condition of capitalism and the repercussions that manifest themselves within our society. KM (2634 N. Fairfield Apt. #2/Chicago, IL 60647)

ATTITUDE PROBLEM #2 8.5x5.5 \$3 36pgs.

This is a good resource 'zine that keeps on going strong with the cut and paste style; no computer technology here. Interviews with Masskontroll, Drop Dead, Envy, and Special Duties plus an article on voting (yea or nay?), reviews, and animal rights info. Also comes with a patch. Proving that big fancy computer systems don't make good 'zines. KM (PO Box 2576/Hardcore House/Chester, Essex/CO3 4AY/England)

BELIEF #7 8.5x5.5 \$2 32pgs.

Right wing radicalism aside, *Belief* is a music magazine. I don't understand how this guy reviews all this stuff and still has time to sleep. This issue has a pretty long Lifetime interview in it and an article called "Take Your Politics Out of My Music". You get what I mean. LO (2214 Lake Forest Ct./San Bernardino, CA 92407-2478)

BREAKDOWN #7.5 4.25x5.5 \$1 24pgs.

This is the sort of 'zine I think you have to know the person to really appreciate. It was a pretty quick read through miseries and rock stars, with photos interspersed to entertain the eyes. LO (1473 Neil Ave./Columbus, OH 43201)

BUG #6 8.5x5.5 50¢ 40pgs.

Well, here you have another typical 'zine. It's obviously nothing that hasn't been done before, but is one person's creative outlet. The best parts are his drawings of work... He cleans toilets. Err. So-so. Reviews, ads and rantings. DO (PO Box 534/Boise, ID 83701)

CAANRABHAMAR? #1 8.5x11 \$1 16pgs.

Nothing amazing or memorable here. Show, music and 'zine reviews make up the biggest chunk of this hard to read 'zine. I liked the American culture article, but from there it left I'm hanging. Try again. DA (1211 Cafferty Hill/Endicott, NY 13760)

CANDY LAND#1/SWIMMINGHOLE CREATURE#1 8.5x5.5 \$2 40pgs.

A bunch of kids from Simi Valley got together to throw some quick thought into a 'zine. They wanted me to criticize it, so here I go. It needs a focus that is clear and original. That is the building block of a 'zine and from it layout and style all work out. Talk with each other and find some kind of focus that will bind the randomness together. It doesn't have to be the same issue, just some kind of theme. LO (3023 E. Hildale/Simi Valley, CA 93063)

CATCHPHRASE #4 8x6 \$1 24pgs.

This 'zine has definitely improved a lot since I last reviewed it. It still has the familiar poems and short stories, but is now much more informative. Great pieces on vegetarianism, the alarming use of the roofies drug in sexual assaults and female genital mutilation. Keep up the good work. DA (PO Box 533/Waddell, AZ 85355)

THE CATHERINE FILES #1 4.25x5.5 \$1 16pgs.

All about ghosts... Stories, theories and conclusions. If you're interested in the unexplained, check this out. The next issue is dedicated to stories about UFO's and other space invaders, so send in your contributions. LK (Cathy Bennett/9 Allee des Algues/5760 Grande Synthe/France)

COPROLITE #1 8.5x7 \$1 28pgs.

This is the first issue of *Coprolite* and inside you'll find short essays about vivisection, stereotypes, conformism and an interview with Esmeide of Husapungo. It was interesting, good first attempt. LK (12837 South Division St./Blue Island, IL 60406)

COOL MOTIF #1 8.5x5.5 \$1 32pgs.

Okay, I don't know what to say about this. First issues are really weird to review because they are still in a total developmental stage. He wants this to mostly be an art 'zine, but there isn't a whole lot of art. There are some reviews and stories, and some silly fun. There's one page with a drawing of a body builder and it says "chicks will want you when you pull out this awesome picture of your hot bod." You get the idea. LK (5233 Lexington Road/Memphis, TN 38120)

CLEAR PERCEPTION #3 8.5x11 \$3 28pgs.

A vegan sXe 'zine from England that focuses primarily on that scene. Interviews Insurrection, Ecorage, Ultimatum and cool Statement interview. Other than that, we've got reviews, ads, pictures and not too much originality. The layout is decent. If you're interested in the vegan-edge scene then check it out... otherwise I doubt if it offers much for you. MM (Chris 108 Brookhurst Rd./Bromborough/Wirral/Merseyside/L63 0ET/England/UK)

CONUNDRUM FUNZINE #1 8.5x11 \$1 34pgs.

Most of this 'zine is made up of interviews with Option, Next Step Up, Downer and Vanessa from Victory Records. Other stuff includes reviews and a couple of funny knock-knock jokes. MARK (4129 Enola Rd./Newville, PA 17241)

DANGERFOX #5 8.5x5.5 \$2 52pgs.

Birthrite, Portraits of Past and Barcode interviews... writings about family and how we interact with those that we know as family. And some writing about sexism and how we deal with it when it surfaces in our daily lives. Plus a short column on one woman's experiences with donating some of her ovum. The idealism of hardcore is definitely here, but not in an embarrassing way. Thoughtful and interesting. KM (310 Lexington St./San Francisco, CA 94110)

DEAD STOP 8.5x5.5 \$1 40pgs.

I had to look at this a few times before I was able to finish it. The contents are some personal anecdotes (mostly about straight edge) and interviews with the Bollweevils and the Misfits. It didn't ever really grab me but I can't quite figure out why. LO (8127 Waterbury #203/Woodridge, IL 60517)

DILEMMA #3 8.5x11 \$2 52pgs.

Let's see here... interviews with Far, Into Another and a hardcore DJ at KUCI. Photos are the bulk of this 'zine from California. I liked the political and emotional writing here, I just wish there were more. DA (28441 Shrike Dr./Laguna Niguel, CA 92677)

DOGPRINT #6 8.5x11 \$2 64pgs.

I enjoy *Dogprint* because it is such an escape from the type of life I lead. Yes, this means I don't listen to Integrity. Surprise, surprise. Anyway, this issue highlights Into Another, Atlas Shrugged, John Joseph and Integrity, plus the usual reviews and writings. I have to say I found myself totally engrossed with the Integrity, or rather Dwid, interview that dealt with spirituality and violence; which was pretty well stated. I still think the man is insane, but he expresses himself well.

Dogprint is quickly becoming a leader in this genre. This issue is free in San Diego. LO (PO Box 84/Suffern, NY 10501)

DWGSHT #7 8.5x11 \$1 40pgs.

On newsprint, much like this thing you're reading now, with a super-nice layout. It's got a fairly political feel to it, with long spiels about Sacco & Vanzetti, skin head relations (speaking with Shannon Hammock of the Young Peoples' Socialist League) and a number of articles on various topics. All that and the usual reviews and whatnot. Nice. DO (PO Box 2819 / Champaign, IL 61825)

ENEMA news 75¢ 20pgs

We've got a good looking 'zine here. Much of the material deals with the punk scene in Reno. Plus there's an interesting chat with the Chairman of the Board for the Western Shoshone Resources Inc. Also interviews with The Varukers, Spazz, The Gaia and a Scared of Chaka tour diary, all in this and columns reviews and letters, plenty to read and enjoy! MARK (PO Box 204/Reno, NV 89504)

EMPHASIS TOO #1 8.5x5.5 \$1 16pgs.

This is a basic 'zine. Really, exactly what someone might call to mind when thinking of some average 'zine. There are a couple reviews and stories revolving around straight edge, the 1995 More Than Music fest, homelessness and Star Wars. This one wasn't bad, but it needs to find something to make it special. LO (303 8th St. Apt. A2/Bridgeport, PA 19405)

EFFECTION #4/ELAINA #2 8.5x5.5 \$1 36pgs.

Split 'zines are strange because most of the time I find myself really getting into it when it breaks into the other 'zine. That was not the case with *Efection*, I got really into it in the beginning, then lost touch in the end. The intro has a good expression of how college can suck your creativity right out of you through homework and textbooks. Right on. The rest was basically notes on life and music. *Elaina* was much more music orientated, with interviews with Chokehold and Bloodlet. The personal pieces and reviews were succinct and clear. Both 'zines have good looking layouts. LO (331 Old Springfield Rd./Somers, CT 06071)

FOURTEEN AND A HALF #1 8.5x5.5 50¢ 14pgs.

The whole assemblage of this 'zine is a plethora of layout tactics and subject matter; though most of it is creative writing. The graphics work well and entertain, while the stories and small bits of writing grace many aspects of personal life about family, friends and various experiences. By someone who actually is fourteen years old, too. The fonts swing around from handwriting and cursive to more spaced or typewriter-ish fonts, but don't seem desperate for any diversity. Enchanting. JI (PO Box 8446/Austin, TX 78713-8446)

EXISTE! #10 8.5x5.5 \$1.50 20pgs.

The bulk of this issue of *Existe!* was made up of stories about spending time on the west coast in Tijuana, San Diego, Los Angeles and San Francisco. Wayne deals with Latino issues in his writing, but asks that we mention that he won't write back to anyone who asks if he's in a gang or just crossed the border. This issue is very well done, as always. LK (6323 Cherrywood/Portage, MI 49002)

ENGINE #3 8.5x11 \$3 66pgs.

Matt Average of *Maximum Rock'n'Roll* fame once again striking out on his own... Interviews with Spazz, N.O.T.A. (?), Los Crudos, Failure Face, Assfactor 4, Walter Glaser, etc... There are also some nice photos, a few pages of reviews, and some good use of black and white graphics. The look is good, and most of the interviews are interesting (can you expect anything less from some of these bands?), but there isn't any writing beyond the interviews so if they don't interest you then I wouldn't recommend this. Reminds me of days gone by when there were actually a lot of good music 'zines. KM (PO Box 640928/San Francisco, CA 94164-0928)

FETCH THE PLIERS #1 8.5x5.5 75¢ 18pgs.

"Punk should be an international form of resistance to this pop-culture hegemony." This statement is the chief soapbox from which *Fetch the Pliers* emanates and it also sums up a lot of the 'zine's focus, which includes crust-type bands. There are two great interviews: one with two folks from Doom and another with Unhinged. It is interesting to hear how things are out of my regular hardcore sphere. There is much writing on current political situations across the globe, that are really dense and loaded with info. I would almost rather read about that stuff in *Time* or *Newsweek* since the political bias of those corporate bastards is less blatant and their means of reporting is much greater. Nevertheless, it is awesome to see that job taken over by someone in punk style, which they manage to be highly critical of. JI (Dave/220 Arlington/Ottawa, Ont./K1R 5S9/Canada)

FIRE STARTER #2 8.5x11 64¢ 12pgs.

This is very personal creation and should have stayed that way. There are offensive comments about pregnant people, girls in the scene and there's a page of vaguely homophobic scribbling. The best thing about *Fire Starter* is that it is short (it could have all been put onto about a 4 page 1/4 sized 'zine). A (809 Margaret Dr./Seffner, FL 33584)

FLAGPOLE #1 4.25x5.5 \$1 28pgs.

It is sort of hard for me to be critical of 'zines from people I know, especially personal ones. Believe it or not, in such situations, I have this urge to only give positive feedback. So when I say I like this, it isn't because I'm just trying to be nice, but because it is a connection to and appreciation for what was written. Austin expresses his hopes and thoughts in a way that I can best describe as Still Life (yeah, the band). And that's that. LO (#515/2108 Hayes St./Nashville, TN 37203)

FLOWER BIRD WIND MOON #2 8.5x5.5 \$1 56pgs.

This is what I like to see come in for review. A 'zine that looks nice and has some things to say that don't necessarily follow some particular genre line. The person behind this 'zine does his best to express some thoughts on religion, activist art, childhood and the relationship between hardcore and hip hop. The contents weren't earth shattering, but they were enjoyable, as well as a definite improvement over #1. I hope this person keeps going with this project because I can tell they are really striving for something I can stand behind. LO (111 Westwood/Hot Springs, AR 71973)

FROSTBITE 8.5x11 \$1.32 30pgs.

This bad boy is looking much nicer these days. It is done by a sXe kid with a fairly diverse taste in punk. I love reading his list of bands he approves of. A nice interview with Mineral plus a couple of kinda fun road trip stories. A few articles on welfare reform, abortion and nothing in particular. Cover is pretty cool, as is the rest of it. Good stuff. DO (129 Keller Ln./Trucksville, PA 18708-1616)

FUCKTOOTH #20 5.5x8.5 \$2 92pgs.

This is thick. The coolest part for me was the running feature about being punk and how you do that... the interviews in this section are with Tim Yohannan, Gordon Zolo, Cynthia Connolly, Tim Barry, and Pete Menchetti... all of which are interesting, if not inspirational. The rest of the 'zine is packed with a mix of personal accounts about life, and more structured articles of capitalism and commerce. There is a lot to read here, and I doubt if I could ever get through all of it, but I think it safe to say that something in here will prove appealing if you give it a flip

through. KM (PO Box 3593/Columbus, OH 43210)

HEURISTIC #1 5.5x8.5 \$2 32pgs.

I was supposed to do this one last issue but it got lost in my room... sorry! This 'zine REALLY reminds me of the types that were so abounding within the edge 'zine scene 2 or 3 years ago. Above average photocopied quality (more than likely scammed) with lots of pictures. Good interviews with Overcome and Bhakta Jay, and some nice little rants/columns from the editor. I dig it. MM (PO Box 1141/Gilbert, AZ 85299-1141)

HOW WE ROCK #14 8.5x11 \$2 52pgs.

Man, this is a lot bigger than I remember it being last time around! Once again *H.W.R.* covers the hardcore scene in England with interviews with Voorhees, Ruggger Bagger, Subjugation, and Baby Harp Seal... plus tons of reviews and an extensive contact list for England, plus a guide to touring Europe. This is really useful and really well done. Every country needs something like this. Three cheers! Comes with an Above All flexi... KM (PO Box 476/Bradford/BD7 3YT/England)

HEIGHTS KID #3 8x6 \$2 52pgs.

This is the best issue of *Heights Kid* yet with interviews with *Cont/ra/science* and *Extent* 'zines, as well as a talk with Blake about lawbreaker selling out. Very interesting interviews all around. Visually, it is stimulating and stunning in the photo department. Keep it up! LO (4017 Glen Canyon Ct N.E./Albuquerque, NM 87111)

HOUSEBROKEN #2 8.5x11 \$2 36pgs.

I really didn't like this. It lacked a decent copy job and the ability to hold the readers attention. The interviews with Enkidel, Empathy, Abhinanda, Floor Punch and 108 were somewhat uninspiring to read and I found myself stumbling from page to page. If your next issue is going to be the photo issue you plan on, then please look for a better Xerox machine. LO (1547 Spring Rd./Carlisle, PA 17013)

HUBBLY BUBBLY #1 & #2 8.5x5.5 \$2 28pgs.

The sort of gorgeous, arty photos one would find in a

JOURNAL #0 8.5x11 \$2.75 32pgs.

This is a skate 'zine. Full color glossy pages, filled with photos, writings and interviews about skateboarding. The real deal. Just like *Thrasher* and *Transworld*, but maybe this will be independently owned and operated? Don't know if I care either way. Nice to look at once or twice. KM (PO Box 34788/Philadelphia, PA 19101-4788)

JUST CAUSE #1 8.5x11 \$2 46pgs.

When more than one person contributes to a 'zine, there are usually pieces that don't quite fit together because they are coming from different people. This 'zine is an exaggeration of that incident. Inside, I read a piece that stressed the evils of teenage pregnancy (and that we should all just have "one partner for life"), another that related a speech about the importance of keeping feminist groups alive on this person's campus and then I saw this color pullout of different women called "Hotty Pullout". Does this seem like a problem to anyone else? There were other pieces, like the Abnegation interview, but I was so lost at that point there was no way I was coming back. Weird. LO (71 Princeton Sq. Circle/Cincinnati, OH 45246)

THE MAKE OUT CLUB 5.5x8.5 \$1 32pgs.

This came with an angry letter for HaC and a short note for me stating, "...you can review it if you like, but I mainly thought that you could just use the education." Hmm... well there is certainly food for thought in here. Much writing on sex and the relations that men and women experience in a world where so many are survivors of sexual violence and abuse. Definitely worthwhile reading for both genders. I know from experience that the past can be a really strong force in the present, and the process of coming to terms with the past in order to move into the future can be slow and painful. I hope this woman is able to find a way to make that transition. Life is brutal, I wish it wasn't, but it certainly is. *The Make Out Club* is a marker to that truth. KM (Box 33-345/E. Broadway/Vancouver, BC/V5T 1W5/Canada)

MOUNTAIN MONTHLY #whatever 4x5.5 stamps 12-24pgs.

Chris Jensen just keeps on pumping these out. The pages are filled with his remarks on everything you can imagine, though the emphasis is on the local hardcore scene in New York and his perceptions of that scene. As always well written. If you like Chris' columns then send him some stamps and every month or so you'll get a little something to read and ponder. Hard to believe that each month he can actually put together something interesting, but sure enough... KM (PO

Box 1172/Huntington, NY 11743-0656)

NCC-1701 4.25x5.5 \$1 28pgs.

How odd, a personal 'zine with a Star Trek theme. This mix seems to not flow 'til you get to the heart of it where it all makes sense. Nice. They have some Star Trek trivia for you to figure out as well. LO (Joeri Hoste/Astridlaan 341/8310 Brugge/Belgium)

NEVER STOP TRYING #1 8.5x11 \$1 34pgs.

I read this at the breakfast table and tried not to choke on it's optimism for there being an attainable truth. The articles focus on topics that will help him change the world, like Food Not Bombs and a list of things to boycott. I am torn between his fresh hopefulness and my own pessimism, yet I have to respect that fact people still care. Plus he is willing to say no 'zine of this nature can be complete. If you write him, please send him a 'zine to trade because that is what he really wants. LO (PO Box 82602/Tampa, FL 33682)

ONCE AGAIN #3 8.5x7 \$1 28pgs.

A long ass interview with Frail takes up much of this 'zine. A couple of poems/snips on love and passion. A few reviews. Some decent pictures. This guy's a librarian. He warns the reader that it could be written off as simply "emo." Pretty damn close. Not in a real bad way, but pretty close nonetheless. DO (45 Coe Ave/Stratford, CT 06497)

ONE WORD #2 8.5x5.5 \$1 44pgs.

This 'zine has the usual music and 'zine reviews, plus an interview with The Socials. I was most impressed with the Klan Watch article/interview. If you like pro wrestling, this 'zine is also for you. DA (401 Hillcrest Dr./Cincinnati, OH 45215)

OPPRESSION SONG #1 8.5x5.5 free 44pgs.

Whereas *ATR* is a manifesto, *Oppression Song* is a trip through one man's life (Aragorn being a creator of both 'zines). In these pages you get some insight into what it means to walk in Aragorn's shoes. Some of the writing is autobiographical and some of it is about emotion and meaning, with a good deal of the words being concerned with understanding his place as a Native American. I enjoyed reading this. It is human, and real. The discovery of life; the connection we all have as living beings. KM (Aragorn care of HaC)

OVER THE COUNTER #6 8.5x11 free 40pgs.

What this 'zine lacks is personality and substance. It starts out with a couple of columns, then there are some weak interviews with Jon Cougar Concentration Camp and One Good Eye. There are also a bunch of non-descriptive record reviews, some band photos and ads galore. I guess I shouldn't be complaining too much, after all it is a free 'zine. MARK (94 Calypso/Casper, WY 82604)

OVERSIGHT #4 8.5x5.5 \$2 56pgs.

I've been reading this in bits and pieces, kind of flipping around to what seems interesting, and I keep coming back to the thing titled "old people rant," which is basically about how the elderly are at fault for the lack of funding for education. Very weird. Also interviews with Jen Toomey of Simple Machines and Matt Outpunk, and lots about Dennis Rodman lust. LK (2069 Durham Road/New Hope, PA 18938)

OVER THE EDGE #7 8.5x5.5 \$1 32pgs.

Interesting layout (left to right = top to bottom). Deals with environmental issues, social issues, a couple of poems, a road trip journal. He got through the issue with the help of Unwound, Tortoise, Neurosis and Embassy! Interesting combo. Somewhat interesting 'zine. DO (PO Box 1799/Flagstaff, AZ 86002)

THE PLAYGROUND MESSIAH by Emily Heiple & Nate Powell

This is a comic book, or maybe better yet, or a short graphic novel. The art is very well done (I like almost everything I've seen Nate do) and the story is interesting. I applaud the effort. I lament the days when punk/hardcore had a plethora of artists and creative minds. My only complaint is that I wish it was a lot longer. KM (Food Chain Productions/7205 Geronimo/North Little Rock, AR 72116)

PAINKILLERS & ETC. #M 4.25x5.5 32¢ 8pgs.

The intro reads: "Welcome to my delirium" and Johnny isn't joking. It is a quick few pages and pretty weird, random personal thoughts. If you want it, Johnny demands one stamp and a letter bashing reality. LO (263 La Fever Ct./Manchester, TN 37355)

reviewers: LO=Lisa Oglesby, KM=Kent McClard, A=Aragorn, DO=Dylan Ostendorf, DA=Danielle Arcidiacono, MM=Mike Phyte, MARK=Mark Register, JI=John Isaacson, LK=Leslie Kahan

coffee table book. All black and white with an Italian word to describe each. Very arty. LO (Simone Tiracchia/Via Famagosta 45/001922 Roma/Italy)

I KNOW EVERYTHING #1 8.5x5.5 50¢ 28pgs.

Bad copies. It is so hard for me to get past bad copies. This 'zine has some personal rants about punk versus straight edge, some reviews and lots of badly photocopied pictures. For the next issue I say take a little more time practicing your layout, you'd be surprised what a difference it makes. LO (2181 W. 1225 N./Layton, UT 84041)

ICARUS WAS RIGHT #2 8.5x11 \$2 88pgs.

This is a pretty good 'zine. The highlight for me was the Fugazi interview (Ian is always so damn interesting!), but the piece on the UPC code was also of interest, as were some of the reviews (records, zines, books, movies, etc...) and columns. Giving a whole two pages to reviewing duct tape seemed a bit silly, but otherwise two thumbs up. KM (PO Box 191175/San Diego, CA 92150)

INCROWD #14 8.5x5.5 \$1 36pgs.

If you are a fan of Napalm Death, Elvis, or bike riding, you will be pleased with this 'zine. Interesting articles such as the psychology of car drivers made this 'zine stand out for me. Good job! DA (PO Box 14088/Berkeley, CA 94712-4088)

INNOVATIVE PLAGIARISM #7 8.5x11 \$17 64pgs

Lots of stuff on the current state of the Orange County punk scene as well as some personal rants, a good interview with the guy who runs Dr. Strange Records and a chat with 88 Fingers Louie, all this and reviews too. MARK (6633 Paseo Del Norte/Anaheim, CA 92807)

INSIDE OUT #14 8.5x11 \$2 24pgs.

I thought this one was pretty good. Musically, it focuses on bands such as Capitalist Casualties and Spazz, and, personally, it makes a lot of complaints. However, I enjoyed reading them because, even though the topics weren't original, there was some definite original thought. The commentary is pessimistic, refreshing, and a good addition to the style of the 'zine. LO (418 Ave. H/Snohomish, WA 98290-2634)

INTERBANG #4 8.5x11 \$1 48pgs.

This is a pretty cool 'zine for all you pop punkers out there. This issue features some well done interviews with Mr. T Experience, Sicko, and The Twerps. There's also some columns (that really didn't do too much for me), an Ohio scene report and a really short, basic Ramones history lesson. The layout is good and pretty professional looking. Worth shelling out a buck for, especially if you're into any of the aforementioned bands. MARK (990 Thomas Dr./Ashland, OH 44805)

IN THE SKIN OF A LION #1 8.5x5.5 \$1 28pgs.

This is a bit too self-pitiful and I can't handle it. There is a lot of really serious negative emotional matter at first, and it sort of hurts to have to empathize, at least for the first half of the 'zine. Then I realized that the whole thing was xeroxed on Christian *Guidepost*-type story magazines. I began getting bizarre religious vibes from *Chronicles of Narnia* references, and then the whole thing became almost evangelical, closing with, "There aren't enough holy books... start writing!" At least whoever put this out took the time to disassociate from homophobia, but there is a lot more intolerance in Christianity that needs to be addressed as well before I'd take this too seriously. JI (724 N. River #1/Ypsilanti, MI 48198)

JUNKDRAWER 8.5x11 \$4 96pgs.

The name is pretty appropriate. Picture a mass of random thoughts, photocopied together like a college reader and decorated with a highlighter pen. Pure angst. It asks for the \$4 or suitable trade, but I can't think of one. LO (304 N. Seminary/Downs, IL 61736)

JUST ANOTHER DAY #2 8.5x11 \$7 56pgs.

Tales from the dark side of one Glenn Bowen (oh, sure there are some columns in here from other people, but this is Glenn's, make no mistake about that). Glenn is the vocalist for Manrae and he likes to offend and push buttons at every possible chance. His 'zine is reflective of that. At times his stories are comic and at times pathetic. He likes to use "offensive" words. Interesting, though many people would find this objectionable, so enter with discretion. KM (39 Laurel Rd/Blaby, Leicester/LE8 4DL/England)

LEROY'S EVANGILISTIC OGRE ASS 8.5x5.5 \$1 28pgs.

Here's a 'zine filled mostly with band interviews: Failure Face, Man-kind?, Seven Foot Spleen, Salvo Rain. There is also a little personal writing and some reviews. MARK (Dave Carter/218 Edgewood Dr./Granite Falls, NC 28630)

LIL' SISTER #5 4.25x7 \$1 24pgs.

It's hard to know what to say about *Lil' Sister*. It's totally personal and handwritten, and it almost has a poetic ring to it. If you like personal 'zines, here's a nice one to order. LK (PO Box 433/Gotha, FL 34374)

LIONESS #10 8.5x5.5 \$1.64 32pgs.

Another addition to the world of personal 'zines. *Lioness* does a good job of balancing personal writings with informative essays. Some of the typing was hard to read, but the 'zine was good enough that it was worth the extra effort. LK (13701 Winterberry Ridge/Middleton, VA 23112)

LOBOTOMY #2 8.5x11 \$3 48pgs.

I'm not sure what to make of this... *Lobotomy* is basically a heavy metal art magazine... lots of pictures of demons, half clad women, decapitated corpses... I kind of like independent art, and I miss the days when there were lots of punk artists, but some of *Lobotomy*'s content would be way too objectionable for some. Not being into censorship I have to say to each their own... so if D.I.Y. art of demons, nude women, and decapitated corpses is your thing then go to town with *Lobotomy*... KM (PO Box 640/Winterville, NC 28590-0640)

LOVE CHILD #1 8.5x11 \$7 80pgs.

This is fat. Lots of photos and reviews and columns and more photos. Interviews with Policy Of 3, Fabric and Chokehold, and a lot of writing/commentary on pornography and S&M (from a semi-positive stance). *Love Child* is pretty good, though I get a little disoriented by the computer generated graphics, and I wish they would have passed on stealing the Ebullition logo, but hey, whatever... KM (address unknown at moment)

LONELINESS IS A STATE OF MIND #1 8.5x11 \$1 30pgs.

For its first issue, *Loneliness is a State of Mind* has articles on major labels, making 'zines and hair experiments. There also some poetry and reviews. Good work. LK (Jen Randall/123 Spruce St./Aurora, ON/L4G ST5/Canada)

19 GOING ON 17 8.5x5.5 64¢ 20pgs.

This thing doesn't have much content. The pages are full, but there is about one line (usually a quote) on every page. How do I review something like this? I don't know if this person wants me to tell them to clean up the layout or work on the personal notes a little more for #2. I guess it's covered now. LO (PO Box 1862/Hoanoake, VA 29008)

PENSARES Y SENTIRES #1 8.5x11 \$1 14pgs.

Though this is entirely in Spanish, I can tell it is way into punk resistance *Profane Existence* style. LO (Martinez Ramirez Victor/Apartado Postal 135-034/C.P. 07969/D.F./Mexico)

PICKLE #1 8.5x5.5 free 24pgs.

My first instinct before reading *Pickle* was that it was going to be 24 pages of sarcasm, but it wasn't. Parts of it were totally serious about depression and alcoholism, but also included is a Stud of the issue page and Pretty in Pink trivia. LK (500 Park Blvd. #1518/Cherry Hill, NJ 08002)

PIGS WILL PAY #2 8.5x5.5 50¢ 14pgs.

Many paragraph-size stories that are typed out in this really alienating font... Well, either that, or the stories are just a little dull. Perhaps too brief to really get interested in. There is an I Spy interview that is cool enough. Then there were more stories and, last, a piece on coffee's connection to privilege. I liked the fact that this 'zine had an active social conscience. The photos are rad, too. JI (PO Box 2164/W. Sacramento, CA 95691)

THE PROBE #5 8.5x11 \$4 98pgs.

Interviews with Ramsey of A.K. Press, Your Mother, the New Bomb Turks... and more photos of naked women (and a few of men). Most of the writing is good, but the content is really disturbing at times... tips on how to avoid a D.U.I. while driving drunk, women stink (vaginal odor), girl reviews... I find myself reading the *Probe* because the entire perspective is so vastly different from my own. It is like a window into an existence I know nothing about and can relate to on almost no levels. What a weird world we live in. KM (PO Box 5068/Pleasanton, CA 94566)

PROFANE EXISTENCE #28 8.5x11 \$1 48pgs.

The purple cover looks really nice. Once again *PE* serves as a guide for the punk/crust/grind scene in the US and all over the globe... they cover anarchist politics and anything that might be relevant to that part of the punk community. If you're into *PE* then you already have this issue, and if you're not sure about *PE* then give an issue a try. Not for everyone, but certainly important enough to warrant a taste test. KM (PO Box 8722/Minneapolis, MN 55408)

THE PUPIC HAIR COLLECTION #1 & #2 8.5x5.5 free 16pgs.

With such a title, one can imagine the caliber of this 'zine. Both issues contain silly, yet pissed off, commentary on topics such as football teams, Star Wars toys and mailorder ratings. Send pubic hairs or letters to the address. LO (2907 Sharon Hill Cir. Apt. A/Nashville, TN 37215)

PULSE #1 8.5x11 \$1 32pgs.

If this 'zine could describe itself, I think the phrase "punk as fuck" would definitely be used. The articles focus on legalizing Marijuana and they interview bands such as Furious George and Mushuganas, as well as some punks who get things done. For a first issue, this 'zine has a good layout that only needs a little more bulk to fill the white space. Not bad. LO (2412 Slabback St./Urbana, IL 61801)

PUNK LIFE #22 - #24 8.5x5.5 \$3

20pgs. Now, I can't tell if this price means all three issues or just one, so buyer beware. Anyway, *Punk Life* is basically a diary type of 'zine which gives some in depth description on some topics of focus. Issue 22 is about making a record, 23 about tour and 24 is about the road home. I have to put this one in the okay category in terms of keeping my interest. LO (PO Box 15/Arlington, VA 22210)

PUNK PLANET #13 8.5x11 \$2

112pgs. This is the first time I've done anything more than glance at an issue of *PP*, and I must admit it was because of the illusion of a Lifetime interview they portray by listing Lifetime as "In this issue." Well, all we get is a one page write-up from "superfan" Craig Chapman's interview. Not cool. Other than that, there is a good piece on the processes that keep the two party system of the US intact. Other interviews featured are with Adrian Tomine, Jon Morrissey, Sinkhole and the guy from *Sound Views*. All that and the normal shit make it a decent read. MM (PO Box 1711/Hoboken, NJ 07030)

PYNKOPHIF #3 4.25x5.5 \$1 26pgs.

Articles include communism, religion, money and a scornful look at D.I.Y. consumerism that suggests we "make product, not purchase". There is also this interview with God that calls his fascist. I had to say I was a little uneasy with some of the cuts slogans, but I am happy to find a 'zine of this caliber. It was thought provoking, clear and original. LO (PO Box 85124/561 Brant Plaza Postal Outlet/Burlington, Ont./L7R 4K3/Canada)

PENETRATION #2 8.5x11 \$1 26pgs.

When I looked at the cover, I assumed this 'zine would be lacking an interesting content, but I was wrong. It has a couple more personal pieces such as poetry and thoughts on Asheville, NC, yet also doesn't sway in its *Z Magazine*-like essay on South American death squads and US intervention. There is a Warpath interview, too. LO (PO Box 4814/Berkeley, CA 94704)

RATIONAL INQUIRER #6 8.5x11 \$2 116pgs.

Thick with music news on Less Than Jake, Propagandhi, Christian Death, Citizen Fish, Mr. T Experience and many more. It also has a Nobody/Falling Sickness split flexi. It's not my scene, but it does it's own scene justice. LO (2050 W. 56th St. Ste. 32-221/Hialeah, FL 33016)

REFUSE #1 8.5x5.5 2IRC 48pgs.

This is a 'zine from Poland and from what I can tell it's pretty good. It's mostly music, including interviews with Rhythm Collision, Spirit of Youth, Go!, Amen, and much more. There's also some translated Youth of Today and 7 Seconds lyrics as well as some pieces on animal rights. The copy job is pretty poor at times but there is plenty to read if you can read Polish. MARK (Robert Matusiak/ul. Raabegej 5/202-793/Warszawa/Poland)

REMOLINO DE LIRIOS 8.5x11 \$2 48pgs.

This is a 'zine from Argentina that focuses in on Split Lip, veganism, Battery and related topics. It is totally in Spanish and has so much more I can't do justice because I don't speak that language. LO (Diego A. Silvani/Ituzaingó 2330 (ex 575)/Villa Ballester C.P. (1653)/Buenos Aires/Argentina)

RETROGRESSION #11 8.5x11 \$2 88pgs.

There is a lot of good reading in the pages of this 'zine, a little something for everyone. There's articles on vegetarianism, Pat Buchanan, sXe, censorship on the internet, third party politics, plus there's a ton of personal rants, band photos, reviews and interview with Aus Rotten. This is a very well done, informative 'zine with enough variety to keep it interesting, all in a nice newsprint layout. Good Job! MARK (5669 Beacon St./Pittsburgh, PA 15217)

RIDEMONEYGASMOBILE 8.5x5.5 free 12pgs.

This 'zine is a bunch of show reviews from the East coast. I don't really get show reviews, but someone must like them, or else they wouldn't be in so many 'zines. LO (45 Coe Ave./Stratford, CT 06497)

RIGSBY #1 8.5x5.5 \$2 36pgs.

This is an English 'zine put out by the folks at the Just One Life Collective, who seem to be putting on some good DIY shows in their area. This issue has info on the collective as well as interviews with Sweet Diesel and Carol, articles on Mike Tyson and so-called environmentalist David Bellamy. Also included in *Rigsby* are show and music reviews, band photos and more. Seems like these people are doing a great job creating a scene for their community, good job! MARK (142 Springfield Rd./Brighton, East Sussex/BN1 6BZ/England)

CATCHPHRASE**RUNAWAY #3** 5.5x8.5 \$3 38pgs.

Ah... dull interviews: Buntychunks and Armed With Anger Records. Maybe just cut the band history crap and try to have an interesting conversation; have some spicy dialogue instead. Man or Astroman?, in their usual steadfast, entertaining manner, refuse to allow any interview involving themselves to become boring. The Yummyfyr interview was pretty funny because they were such antagonists. There are a fuckload of record reviews heartily punctuated with praise or complaints about recent shows in the U.K., including a righteous right-on to the all powerful Sonic Youth. JI (Michael/76 Beechwood Gardens/Ilford, Essex/IG5 0AG/UK)

SAP #1 8.5x5.5 \$1 24pgs.

A quick little comic about life's missed opportunities to entertain you in the car or something. It was done by some groovy Berkeley 'zinesters and it has pretty cute comics. I liked it. LO (PO Box 2337/Berkeley, CA 94702)

SCULPTURE #2 8.5x11 \$5 48pgs.

This is a nice looking 'zine from the Netherlands... written in English with interviews with 108, Veil, and Congress. The photos are nice and the 'zine also features some social commentary along with reviews and such. The most interesting thing about this 'zine is the theme of spirituality which seems to be talked about on a number of pages (pro and con). Pretty good. KM (Van Goenstraat 8/5463 HJ/Veghel/Netherlands)

THE SCHWA SOUND #10 5.5x4.25 \$1 32pgs.

Tales told in either literary or visual formats which center around romance. It's encouraging to see such a healthy, well-rounded collective effort of people sharing or imagining their love lives. Aside from the cuties part, there are also some really idealistic sorts of rants. The best part for me was the center fold-out poster of kids striking skater poses over railings and stairs without any boards. JI (7205 Geronimo/N. Little Rock, AR 72116)

SECOND GUESS #13 6.25x8.5 \$3 76pgs.

This is not a good 'zine, this is a great 'zine! There is so much writing in here, I thought I'd never get through it! To be honest, I thought that I would hate this because the guy who does it, Bob, sounds like such an arrogant prick. As I continued to read *Second Guess*, I became totally engrossed in his writing. There is a lot of ground covered in this 'zine, from opinions on the Oklahoma bombing to an interesting piece on cyberspace. Other stuff includes, Bob's personal employment history, a Zoinks/Mandingo tour story, a huge letters section, reviews and much more. There is a ton of well written, thought-provoking shit in here, I can't recommend this enough. MARK (PO Box 9382/Reno, NV 89507-9382)

SECOND NATURE #4 8.5x11 \$2 80pgs.

Another fucking music 'zine. This photo and interview oriented sXe 'zine includes Enkidel, 2 Line Filler, Damnation A.D. and Despair. I can appreciate the clean layout and style of the thing. LO (PO Box 11543/Kansas City, MO 64138)

S-854 #5 8.5x11 \$1 32pgs.

There isn't much worse than when I get to the bottom of my pile of 'zines and am unenthused to read anymore. Such was my state of mind when *S-854*, formerly known as *Dilirium*, came into view. I know I read it, but I can't say I have a good feel for what it is really about. It is a music oriented magazine with interviews with Warzone, Hot Water Music and Front Line Assembly, as well as the usual reviews. The column type things were okay, but the only thing which stayed with me was the fact that the singer for Warzone is just waiting for the younger babies of the *Warzone Women* to be old enough to pick up some instruments and keep the band going. Scary. LO (PO Box 570213/Miami, FL 33257-0213)

SELFWORTH #2 5.5x8.5 \$1 36pgs.

This little 'zine is done by two socialists, Jan and Pascal, from the Netherlands. They're not trying to convert anyone to their ideals; rather they're trying to emphasize people think for themselves. Not a bad philosophy. Pictures of Mainstrike and Veil are prevalent and there's even a Feeding The Fire interview. Could use some layout work, but overall it's a decent little rag. MM (Jan/Bosserveldt. 32/6191 SK Beek (L)Netherlands)

7-11 #3 8.5x5.5 50¢ 40pgs.

There are some really nicely done comics in here, plus a lot of charming, but rambling stories. Very DIY and very pro-bikes: Awesome. There are some cool poems, and reviews to add a spicy something. I like the illustrations and "approach-ability" of this 'zine. Inspired by *Cometbus*, I might want say, and golly, I sure wish that more 'zines were. JI (18718 Rocky River Oval/Rocky River, OH 44116)

SHOW CASE #2 8.5x5.5 \$1 28pgs.

A pretty standard 'zine done by a group of kids in Florida. In this issue the articles are on hip hop, being weird, destruction, rebellion and much more. There are, of course, some reviews and lots of top things to fill in the blanks. LO (PO Box 151372/Cape Coral, FL 33915)

SKAHOLIC #4 8.5x5.5 \$1 40pgs.

Seeing as how I have little interest in ska, this 'zine didn't appeal to me. Nevertheless, the contents included: pictures of Haiti, columns, music stuff and a bad joke section. Oh yeah, and Monica has a red bra. LO (PO Box 440381/Miami, FL 33144)

SLUG & LETTUCE #43 & #44 news 55¢ 20pgs.

This is the 10 year anniversary issue of *S&L*. 10 years!! That's a long fucking time! Actually I'm kind of embarrassed that this is the first issue I've seen. Sheesh, where have I been? I really enjoyed Christine's writing, it totally grabbed me and I found myself really happy after reading her thoughts and feelings. There are a lot of reviews and classifieds in this 'zine along with a few columns, some cool artwork and a fun, well written road trip story. This is definitely one of the better 'zines I've read, very well done. Congrats on ten years, keep it up! As for #44, the good stuff just keeps on coming *S&L* style with personal anecdotes, info on cloth maxi pads made by a punk and all the usual stuff. Seek this one out. LO/MARK (PO Box 492/West Chester, PA 19381)

SMASHING THINGS UP #2 8.5x11 \$1.50 20pgs.

Interviews with Slapstick and Man or Astroman? MoA? is so fuckin' weird. This is sort of a neat little 'zine. A high school kid and some friends write about shit that bugs them, tell short stories, draw weird cartoons... I kinda like this. Yeah. I think I do. DO (PO Box 492/Hudson, IL 61748)

SMEAR #1 8.5x11 \$1 12pgs.

A glimpse into the world of one teenage girl. Leslie writes about being black and involved in an interracial relationship, and touches upon her role as a woman in today's society and shares little blurbs about things she enjoys. Maybe you'll have something in common with her. MARK (327 Beechmont Dr./New Rochelle, NY 10804)

SOCIAL DEViate #2 8.5x11 96¢ 22pgs.
I really wanted to just put it down and try to forget it, but I have too much guilt to do so. This 'zine got the fairest of chances and still sucked. It is obvious that this person has some thoughts he wants to express, and the interview with the boxer was a cool idea, but some projects need to be thought out a little more beforehand. If you attempt #3, I have a few suggestions: use a typewriter at all times, use your own articles rather than those from the newspaper and stay away from sex poetry. LO (10220 Shoal Creek Ct./Louisville, KY 40291)

THE SXE RULEBOOK 4.25x5.5 32¢ 8pgs.
Rule 1: What not to do: No alcohol, no drugs, no tobacco, no meat (optional unless you are hanging out with Earth Crisis); Rule 2: What not to have: No sense of humor, no tolerance for people who don't think like you, no tolerance for people who don't look like you; Rule 3: Wardrobe: Baggy size 57 pants, chain wallet, Nike, Vans or Converse (canvas of course), XXXL straightedge shirts (may be of any band past or present or pirated logo designs), Backpack (regardless of whether you have anything in it), Baseball Hat (any team or anything else as long as it's a baseball hat), short hair (only hippies or metal dorks have long hair), Straight Edge Tattoo (optional); Rule 4: Show etiquette: must do sing-alongs (knowing lyrics is optional), stage dives (the more people you hurt the better), kickboxing (see stage dive), non-SXE people razzing and heckling (may end in violence if preferred); Rule 5: Being a scener: display correct attitudes, know whose ass to kiss first, like all the correct bands, have a cool xxx name (Mike Judge, Kevinest, Mike Phyle, Ray of Today, etc.), go to shows by bands you don't even like because it is the place to be seen, do a crappy xeroxed 'zine and rant for 20 pages on stuff you barely know anything about; Rule 6: true till death: all this ends when you enter college, move back home or "grow up", start to wear leather, start to eat meat, start to wear clothes that fit. There you have it... the entire 'zine. You can send a stamp if you missed the layout. MM (825 Orchard Ave. #40/Hayward, CA 94544)

SOUND VIEWS #40 8.5x11 \$2 48pgs.
This issue featured Devoid Of Faith, Monster X (well, the Monster X piece is more a blur than a feature) and a bunch of bands I've never heard of such as Oatmeal Banana, The Templars, Merauder, etc... A well done 'zine that covers the New York music scene. Definitely not for everyone since this qualifies as a strictly music fanzine. Issue #39 came with a C.R. flexi. KM (96 Henry St. #5w/Brooklyn Heights, NY 11201-1713)

SQUARE SUCKERS #4 8.5x5.5 \$1 18pgs.
This consists of many glimpses, in the form of journal entries and a few poems, into someone's life. The writing conveys an incredible sentimentality and awareness that makes me think of the Bronte sisters. The details are perfect and meaningful as they illustrate a whole picture of a real person. It would be a shame to neglect the Germs tribute section, featuring lyrics and anecdotes. It all closes with an amazing, summarizing statement of intent on writing. JI (R1.1, Box 424/Unicor, TN 37692)

STRAIGHT OUTTA DK #6 8.5x5.5 \$1 12pgs.
They might send you this for cheaper... maybe a couple of stamps. Real short and somewhat questionable in its intent at times. It's a joke... sometimes. But it deals with Guatemalan "anarcho-capitalism" and has some tasty recipes, in addition to the sxse joking and self-ridicule. Hmm. If you decide to write them, they know French, English, Italian and Spanish. Wow. DO/LO

STY ZINE #23 2x3 \$2 48pgs.
As if this thing wasn't freaky enough with that whole backwards thing, the folks at Sty now have a little envelope of fun along with this issue. You get an issue of Sty, the review part of Sty called *Shoot The Stars*, a magnifying glass, a scary mask and a patch. Ick! It's gone wacky, what a surprise. Anyway, the part of this issue that stayed with me the most was the little, depressing pieces of fiction. They both are about death and being fucked; which is a big break away from the idea of giving away a plastic mask. The two sides of a twisted psyche all in one envelope. LO (PO Box 2192/Bloomington, IL 61702-2192)

STATIC #1 8.5x5.5 \$3 88pgs.
The idea of *Static* was to be kind of like *Sabotage in the American Workplace*. There were some work stories printed, along with interviews with film maker John Montagu, artist Amy Davis and Lance of J Church. There were a couple pages in the zine that had flyer-type things that I didn't fully understand and felt a bit uncomfortable about. Includes a copy of *Crinkle/Hiss*, a 'zine full of reviews. LK (PO Box 420902/San Francisco, CA 94142-0902)

SUBVERSION #1 5.5x8.5 \$2 36pgs.
I wish more 'zines were like *Subversion*. Which is to say that I didn't actually agree with much of *Subversion* at all but clearly this is a person who spent some actual time with the content of his 'zine (and not just "the look"). It is a series of political essays that come from a college-aged, liberal individualist perspective mixed in with a Jawbreaker interview, some beer reviews, an explanation of how to mosh (?!?) and some reviews. A (PO Box 1352/Laguna Beach, CA 92652)

TAKE ME TO YOUR LEADER #1 8.5x5.5 \$1 40pgs.
With an overall alien theme, this 'zine takes a look at the X Files and interviews Man Or Astronan?, while also reviewing records. What sort of extraterrestrial is it? You decide. LO (4320 Cliff Rd./Birmingham, AL 35222)

THOUSAND YEAR WAR #7 5.5x4.5 \$1 32pgs.
Not that long, but interesting. At first it follows some news stories going down in our world, most of which are kind of depressing. There is also an interview with some guy at a radio station about a Native conflict with the Canadian government that is pretty well done (the guy isn't pro Native but pro government, which is what makes the interview work). Anyway, this is the kind of thing that Dave gives to friends and I'm not sure how well it would go over if you didn't know him... but definitely cool if you have some context. KM (PO Box 333 Sta. E/Toronto, Ont/M6H-4E3/Canada)

TAYLOR'S DAUGHTER 5.5x8.5 96¢ 30pgs.
Damn, it bugs me to read an article on a subject I have given a good deal of thought to and, upon reaching the final sentence, be asked to, "Think about that." Thanks for the tip. Luckily, the rest of the 'zine isn't quite so pompous, but actually a pretty sincere hardcore effort. Save of course all the backstabbing griping about backstabbing griping. The Coleman interview is quite readable as it kept this reviewer's attention, but all the scene

ULTRA VISTA #2 4.25x5.5 \$1 56pgs.
Oh, gross! Genetically attaching a human ear to a skinless mouse. Nasty! This, along with more tangible social rants, are what you'll find in UV. Not bad. LO (Robbie/904 Laflin St./Cornwall, Ont./K6J 5J1/Canada)

UNJUST FANZINE #2 8.5x5.5 \$2 72pgs.
Definitely not my favorite genre of 'zines. Straight edge, veganism, animal rights, pro-life, blah, blah, blah. Interviews with *Catch 22 Phanzine*, ARDAC, SA Mob Productions and Doormat Distro. LK (2052 N. 940 W./Provo, UT 84604-1255)

UNITED WE STAND #3 8.5x11 \$1 22pgs.
Includes interviews with Silent Majority and Millhouse, there's also the usual music, 'zine and show reviews. I didn't find the content or the layout to be too exciting. MARK (8 Dunton Ct./East Northport, NY 11731)

VACULA #1 8.5x5.5 \$2 56pgs.
The cover boasts "100% femina anarchic zine" and I have to believe it. Though the 'zine is in Polish, I think I can make out most of the emphases: feminism, sexism, sexuality and the like. LO (Skrytko/Poczt. 47/04-520/Warszawa/Poland)

VOICEBOX #6 8.5x11 \$2.50 28pgs.
Not just the name of the start of Dan O'Mahony's decline but also an animal rights zine. *Voicebox* is very activist orientated with stories of fur protests, circus protests, etc. But the bulk of the magazine is filled with an interview with Jim Mason (who wrote *Animal Factories* and *An Unnatural Order*). In this interview he connects animal rights to pornography and racism and just about every other bad thing around. *Voicebox* is not my cup of tea as it is too liberal for my taste, at least with most *Hardline* 'zines there seems to be some passion. With *Voicebox* there is just the power of guilt. A (Voicebox PO Box 454, Liverpool NY 13086)

WE AIN'T GOT NO CARI #2 4.25x5.5 64¢ 16pgs.
This is a 'zine to share amongst friends as they are really the people who will get anything out of this. A dis/fake list, a rant about younger punks, a rant against depression, some reviews and some ads. A (2207 Shades Crest/Huntsville, AL 35801)

WELL FAIR? 8.5x5.5 64¢ 24pgs.
This "spontaneous" 'zine features articles on voting republican to bring about social protest, rioting during the Atlanta games, booking D.I.Y. bands and the debate over animal communication. A quick 'zine to read, yet pretty well done. DA (4308 Oak Apt. S/Kansas City, MO 64111)

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you are from another country or planet,
and free doesn't mean that you
shouldn't send some stamps...

THE PLAYGROUND



MESSIAH

(Cathy & Rudee/
allee des algues/59760
Grande Synthe/France)

STRATEGEM #1 5.5x8.5 \$1 32pgs.
If you want to blend in with the locals at Goleta fest this summer, *Strategem* is a first-rate guidebook to schmooze your way around our suburban land. Featuring many top tens, there is a strong music orientation here, along with quaint local details and a lot of Dylan's own writing on conversations at work and his personal stance in punk, which is quite original. Grammar-core, support of lyric-sheets, plus awesome punk guides to both Gainesville and Goleta. The map is obviously the singular greatest feature. The only question I have is who the hell are those muscular, sweaty-lookin' studs on the inside cover? JI (PO Box 1817/Goleta, CA 93116-1817)

STRYCHNINE #5 8.5x7 75¢ 28pgs.
So I'm flipping through this and I'm not totally captivated and I don't know what to say, but then I get to the page with a subscription coupon that talks about how women will want to "get in your pants" if you subscribe, and how they will send you a "1950's stereotypical homosexual slave, free! (while supplies last)." I just can't get behind this at all. LK (PO Box 583/Fond Du Lac, WI 54936)

chatter
seemed really localized and sort of alienating. There is some really great stuff about body images and politics at the end, which basically make the 'zine totally worthwhile. JI (PO Box 471/Allston, MA 02134)

TEN #1 8.5x11 64¢ 12pgs.
This is a compilation 'zine of ten (actually nine) different 'zines from FL (with one from NJ). It is a page from each person where each of their personalities does come through. I thought that the standouts were *Third Wheel*, *Harvest*, and *Upstage*. Other contributors included *Fire Starter*, *Attachment Theory*, *Angry Son*, *In The Dark*, *Plead*, and *Suffering Fools*. This is a good effort but is probably more interesting for people who are closer to the respective authors. A (809 Margaret Dr./Seffner, FL 33584)

THRACK #1 8.5x5.5 \$1 16pgs.
The guy who does this sounds like he wants everyone to think he's depressed. There's some random writing about killing people and suicide. Yawn. MARK (352 E. Orleans/Otsego, MI 49078)

THRACK #2 8.5x5.5 \$1 20pgs.
I guess this is a bit better than #1. More frustrated, sloppy teen writing without a lot of direction or focus. I could pretty much do without it. MARK (352 E. Orleans/Otsego, MI 49078)

TOININ VALHTOHEIO #76 5.5x8.5 \$7 36pgs.
This entire 'zine is in Finnish, which seems appropriate considering the 'zine comes from Finland. The feature interview is with Seelin' Red, and the photos look real nice, as does the whole 'zine. Too bad I can't read any of it. KM (PL/165200 Vaasa/Finland)

TRAILER TRASH #6 8.5x5.5 \$2 52pgs.
The folks from TT storm back into my life with more silly (make that disgusting) stories, scams and ways to idolize stars. It's sort of goofy and, at times, offensive, but always trash. LO (PO Box 750386/Memphis, TN 38175-3086)

WHAT ME WORRY #7 8.5x5.5 \$1.64 28pgs.
This issue is mostly made up of contributions and includes: an interview with Lagwagon, some nice band photos and a story about a mosquito. My favorite part was the fun, punk rock love story. Nice. MARK (1013 Ridge St./Freeland, PA 18224-1007)

XYSTER #1 7x8.5 \$1 20pgs.
Two fellas from Canada are putting this one out. There's a couple of columns, some music and 'zine reviews and a really long, confusing story about calling phone sex at work. MARK (Andy/PO Box 56077/1st Ave. Market Pl./Vancouver, BC/V5M 4S9/Canada)

YOUNG HEIRS PROJECT #1 5.5x8.5 \$2 36pgs.

Very nice. The aesthetics are extremely well done. Artistic and a treat for the eyes. Pages and pages of nice photos, graphic art, political slogans, and an interview with the founder of Food Not Bombs. Honestly, I wish every 'zine was even half as good as this... if you order this then also ask for installment #4 which is just as beautiful looking. Thank you. KM (C.P. 43083/St.-Romuald, PQ/G6 7N2/Canada)

ZETETIC #11 4.25x5.5 \$1 32pgs.
Wow, I have never enjoyed this 'zine this much before. This issue contains pieces on family memories and sexuality that were genuinely touching and insightful. I felt a lot of originality and honesty coming through here. More power to you, Kim. Keep it up. LO (PO Box 1457/Station A/Vancouver, BC/V6C 2P7/Canada)

THEY ARE ONE PAGE, THEY COST A STAMP, THEY'RE COMING TO YOUR TOWN, CAN YOU RESIST THE ATTACK OF THE FLYER 'ZINES?

CHUMPIRE #66 - #68
Greg, you have got to slow down. It is almost too much useful information for one page to handle. How do you do it? LO (PO Box 680/Conneaut Lake, PA 16316-0680)

NOTES FROM A PERSON WITH SKINNY PRIVILEGE
Okay, so it is more than one page, but it shouldn't have gone any further. The comic about sizeism didn't need to take up more than one page for what it wants to express. LO (PO Box 75/Shirland, IL 61079)

PLEED #9
A quick talk about religion and how boys change into tough guys when men are around. Matt is just looking for more people to write him. Indulge him. LO (12722 Greenmoor Dr./Tampa, FL 33618)

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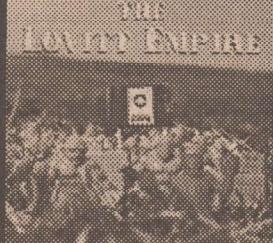
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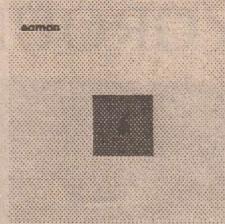
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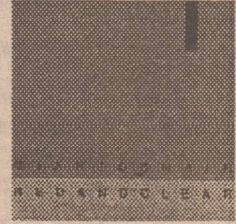
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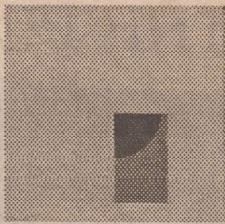
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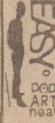
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